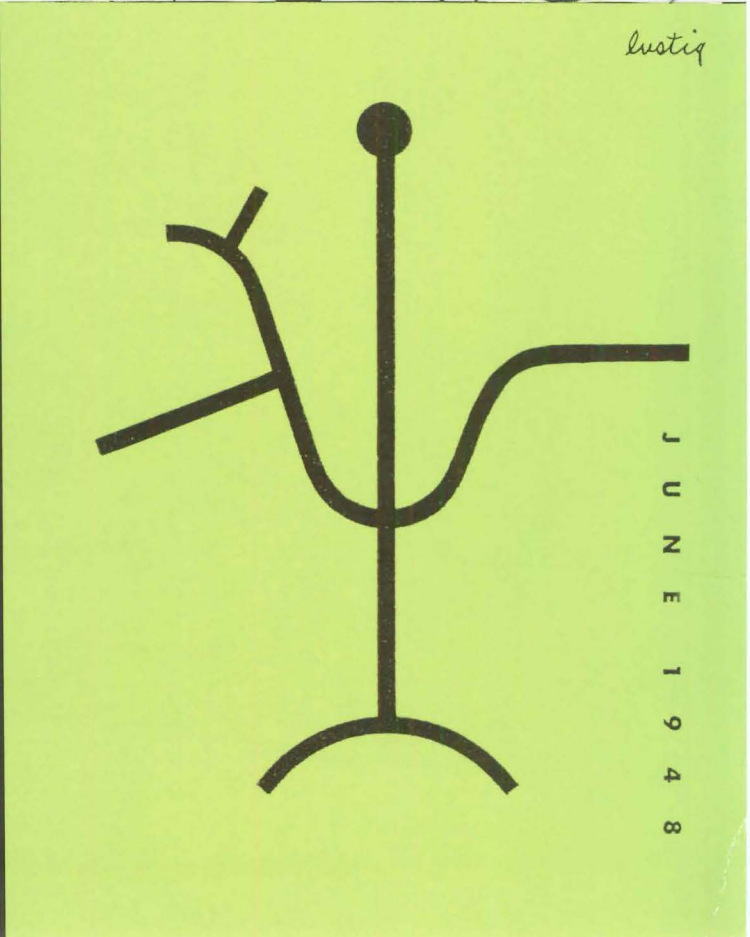
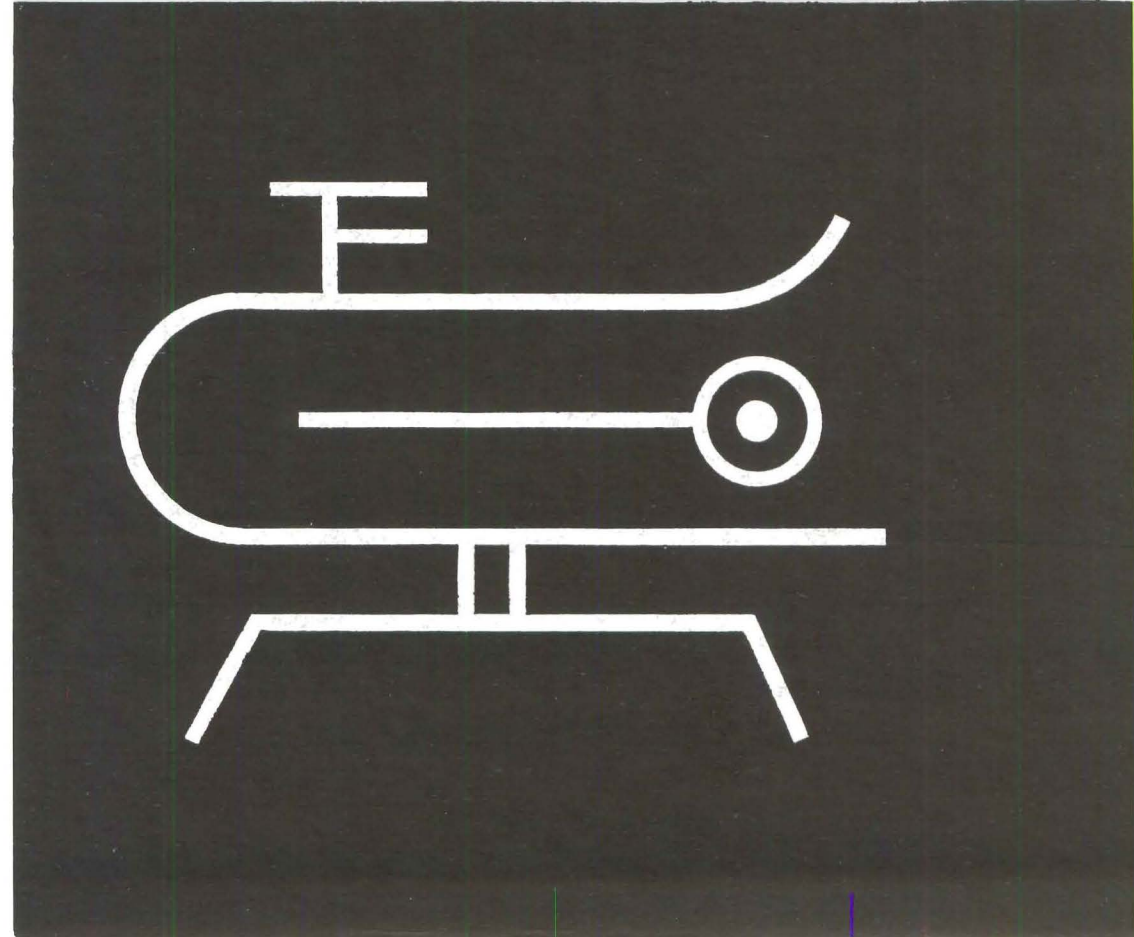
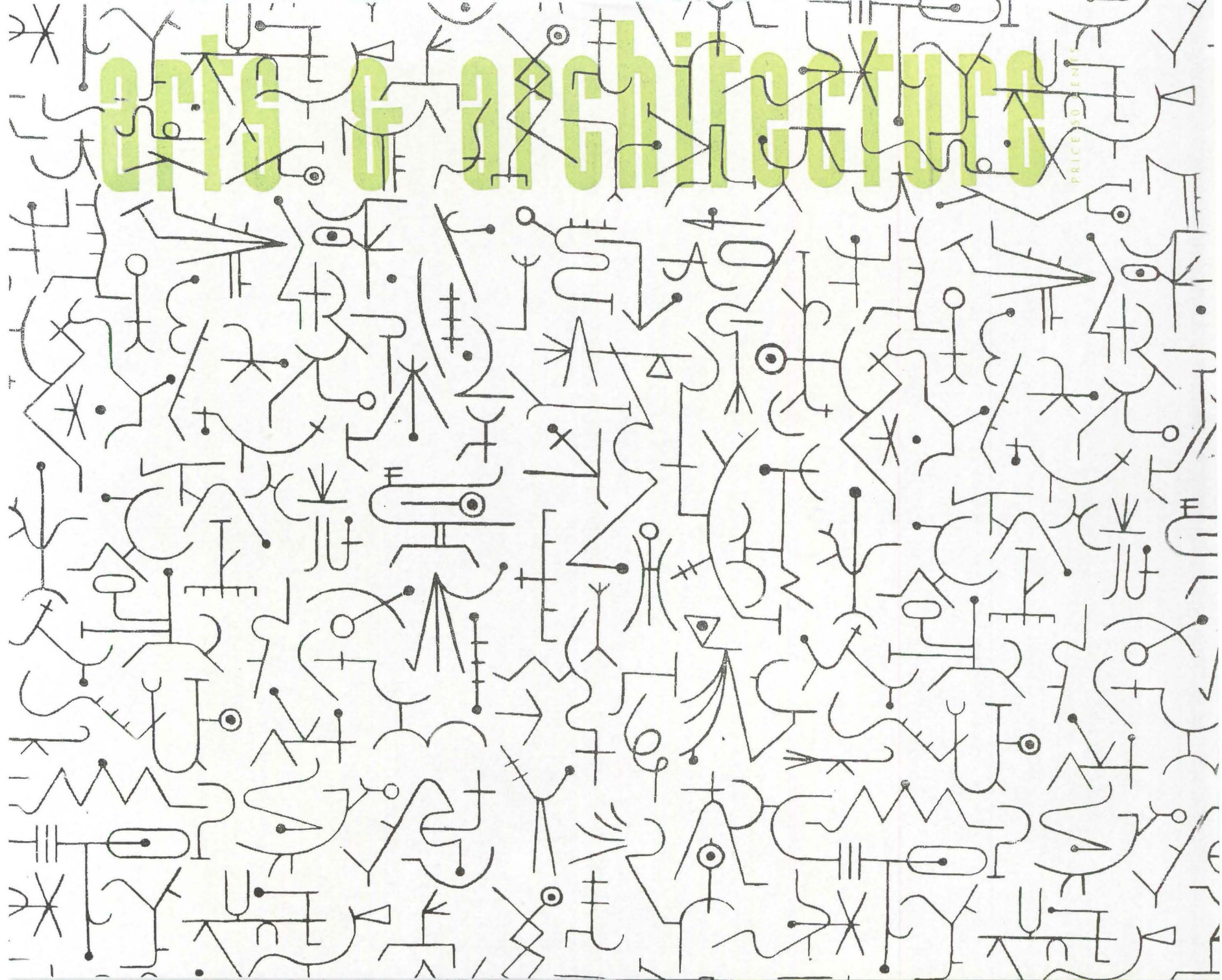


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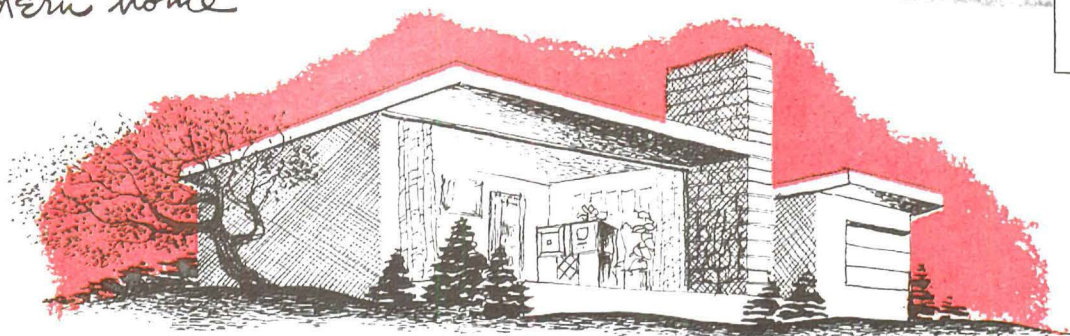
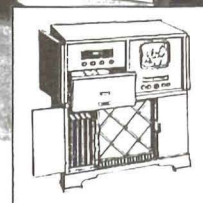
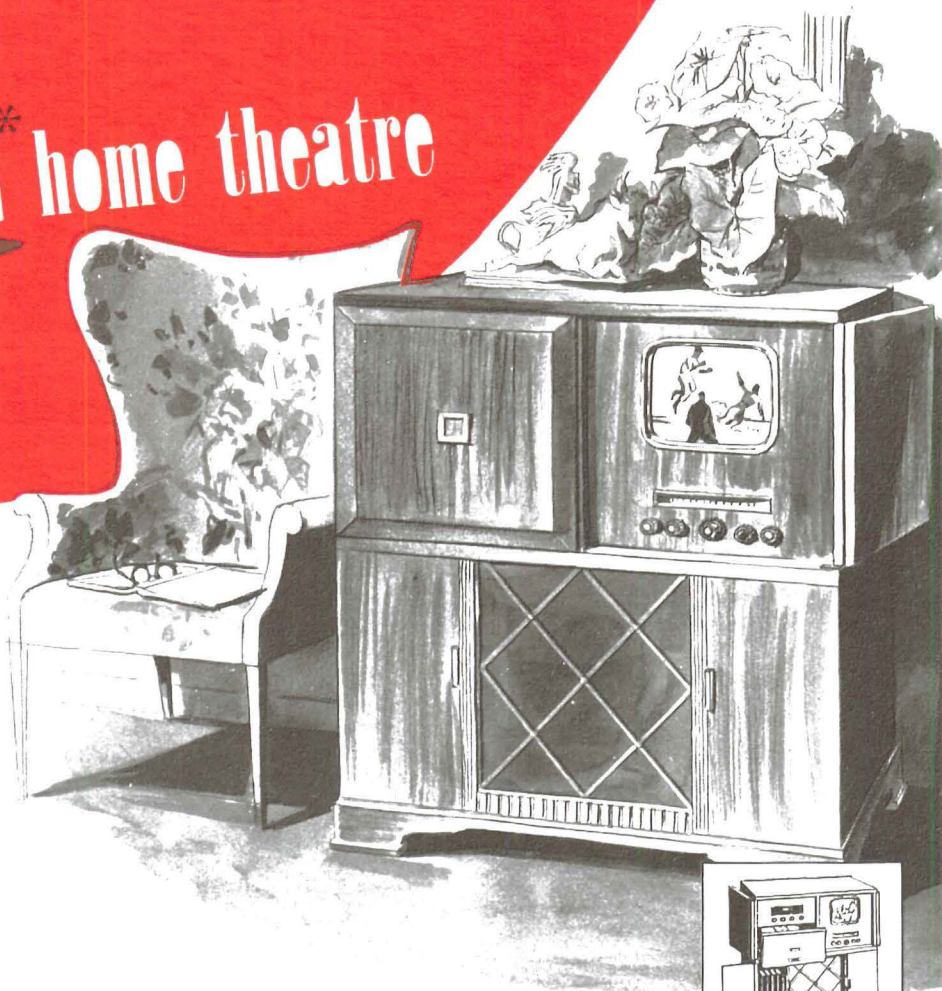
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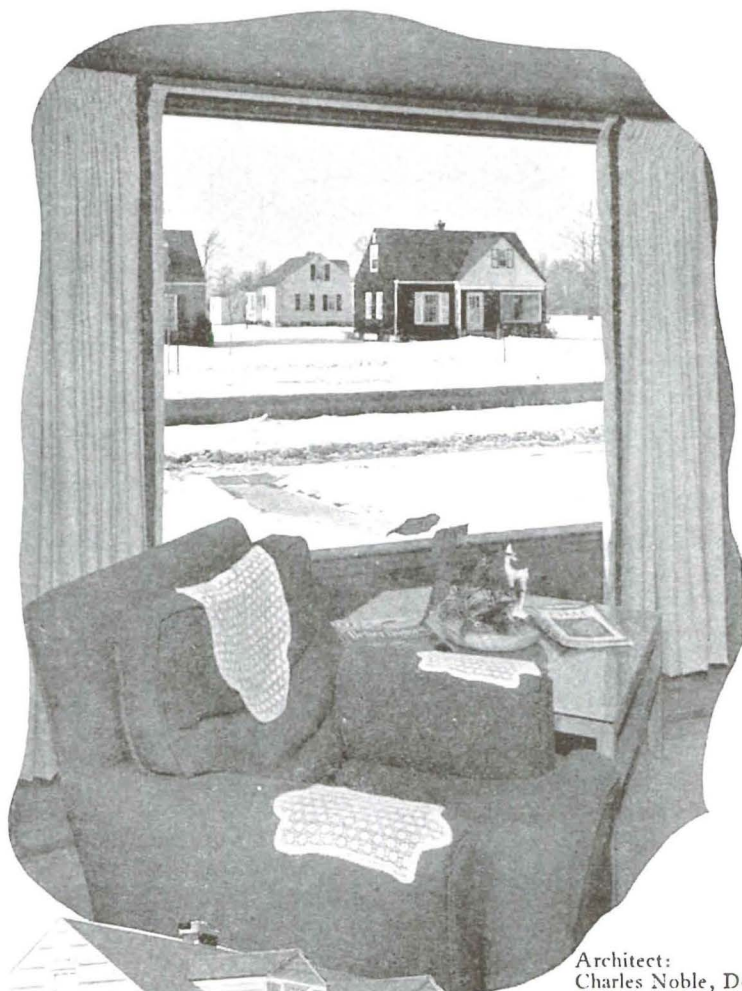


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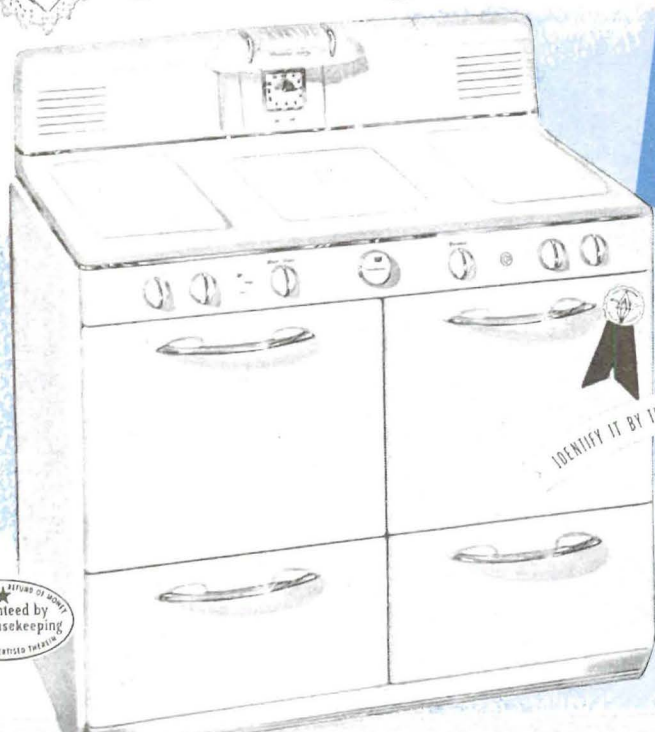
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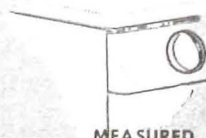
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## ART

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### NOTE FROM BOSTON

In contrast to Washington, D.C. as a cross-section of American taste and to New York as a concentration of art production and salesmanship, Boston may be distinguished as the nation's number one consumer of Culture. Proud of her historic heritage, her reputation as a center of higher learning, the city of baked beans and codfish typifies our most avid and aggressive appetite for "art appreciation." Those who engage in this pursuit of culture have unbounded faith that culture can be acquired by exposure to its appurtenances. Hence there is great emphasis upon museum collections, symphony orchestras, churches, schools and universities—the forms which we have come to believe constitute "enlightenment and refinement of taste." Boston affords extensive opportunity to examine the falsity of this concept of art.

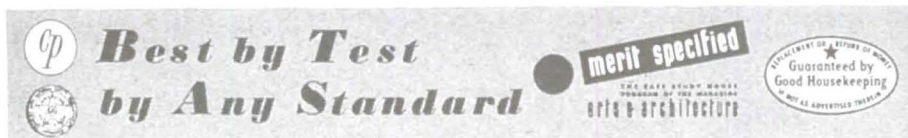
Located on what is known as The Fenway is one of Boston's show places: The Isabella Stewart Gardner Museum. Nearby are the Museum of Fine Arts, the Opera House, Symphony Hall, several colleges and Northeastern University—an imposing concentration of institutions dedicated to culture. (There are, of course, many other similar institutions located throughout Greater Boston.) Somehow it is fitting that the Gardner Museum should be placed so strategically, for it would be difficult to imagine a more monstrous parody of art than the hodge-podge preserved within its walls. Here, unadulterated, is the furthest extremity resulting from the notion that art, torn from its context in time and place, spells culture. Mrs. Gardner, whose activities as a patroness of the arts spanned four decades, spent a six million dollar inheritance collecting *objets d'art* which she housed in an attempted "replica" of a Venetian palace. In this fantastic edifice (differing in manner rather than intent from the eclecticism which prevails in our architecture dedicated to culture) she placed a motley assortment of "marble columns and capitals, stone arched windows, fountains, fireplaces, iron grilles, lamps, textiles, wood-carvings, silver, furniture, ceramics, glass and various other articles—mostly of the Renaissance and the Eighteenth Century." In evident ignorance of the significance of any of these items, Isabella Gardner managed to produce a good imitation of an auctioneer's show room which, upon her death, as ordained by her will, became the property of trustees, to be operated "for the education and enjoyment of the public forever."

To one who has not seen this remarkable assemblage of wood and stone and paint contrived in the shape of art such a bequest might indeed appear as testimony to an admirable and highly altruistic nature. But the Gardner Museum bears no such evidence of love, either for art or for the public. Instead it proclaims with pervasive insistence that Mrs. Gardner loved herself. She decreed that not an object was to be moved, or re-arranged, or re-placed in this musty nightmare of her concoction. Everything must remain for all eternity exactly as she left it. Truly the dead speak from the grave. Consider the fact that one of the most valuable pieces in her collection—a small Giotto panel—is placed at right-angles to the spectator, held off by ropes, so that it can be seen only tangentially. In the same room a large full-length portrait of Mrs. Gardner, painted by Sargent and auspiciously exhibited, reminds the visitor that the Giotto henceforth and "forever" was to be the property of a ghost!

The charitable may wish to attribute these errors



to individual eccentricities. But the matter cannot be dismissed so easily, for it would appear that most of the vices to which we are subject in the pursuit of culture are epitomized in this American heiress. As a woman she is the prototype of all the females who trot to museums and galleries and lectures; who sometimes collect, but who are eternally the dominant sex in this hunger for culture. Boston is not nearly as conspicuous for ladies in funny hats as it is conspicuous for ladies learning about art. Alas the lonely male who ventures upon a museum "tour" or attends the latest lecture on art "appreciation!" Of course, few ladies acquire a fortune with which to give tangible form to their "love for the beautiful." Mrs. Gardner's activities in this direction hold wider significance. As a collection of great art, or even important art, her museum deserves little attention. As an example of museumology, it stands as a horrible example. But the Gardner Museum is different in degree, not kind, from almost every museum in the country. As such a symbol it should be studied with the greatest care. How many of the acquisitions of our museums are the result of bequests from "culture-minded" citizens who wish to leave behind monuments to themselves? And how many of these bequests are with "strings attached," preventing flexibility with which to meet the changes of time? How many of our museums are arranged to make accessible to the searching eye the treasures they frequently contain, or to aid in their comprehension? Surely not many. The Boston Museum is proud of the inscription in its great hall. "Maintained and developed wholly by gifts of private citizens." To be sure, the Boston Museum has some excellent works acquired in this fashion. It also has, like the nation's capitol, some extremely unexcellent junk. It boasts of having been first among institutions of its kind to make a scientific study of the construction of art museums. This was in the years 1903-06. Can a museum rest on laurels achieved forty-odd years ago? Surely there is nothing scientific in the arrangement and presentation of its exhibits, even though it maintains as part of its policy the showing of only the best objects "in order to avoid fatigue to visitors from overcrowding." If overcrowding is at a relative minimum, waste floor space and atrocious lighting counteract this boon. There appears to be almost as little love in the presentation of these objects as in the Gardner. Boston Museum has one of the most important Oriental collections in the country, but who can really see it behind the patterns of skylights and windows mirrored upon the glass of its display cases? Though the causes may be utterly different, how like Mrs. Gardner's Giotto in effect! And who except the scholar already acquainted with their context can view with understanding the richly iconographic sculptures from India which are displayed as if they were objects of curiosity rather than aspects of a highly developed metaphysics? Of what use are the fragments from Egyptian temples—the pillars, the lintels, the bas-reliefs—when there is no attempted reconstruction, by chart, model or photograph which might assist the spectator in understanding the nature of the culture of which these things were once a living part? Do not these galleries recall Mrs. Gardner's auctioneer's establishment—only on a less vulgar level? Is it not time museums re-examined their nature and purpose? To continue with this painful analogy, there seems to be fairly unanimous agreement among educators with Mrs. Gardner's thesis of "educating" the public—again the difference being primarily one of degree. But what constitutes education? According to such institutions as Harvard, and on a more popular level the Boston Museum, with its intensive docent service, this question has been resolved as



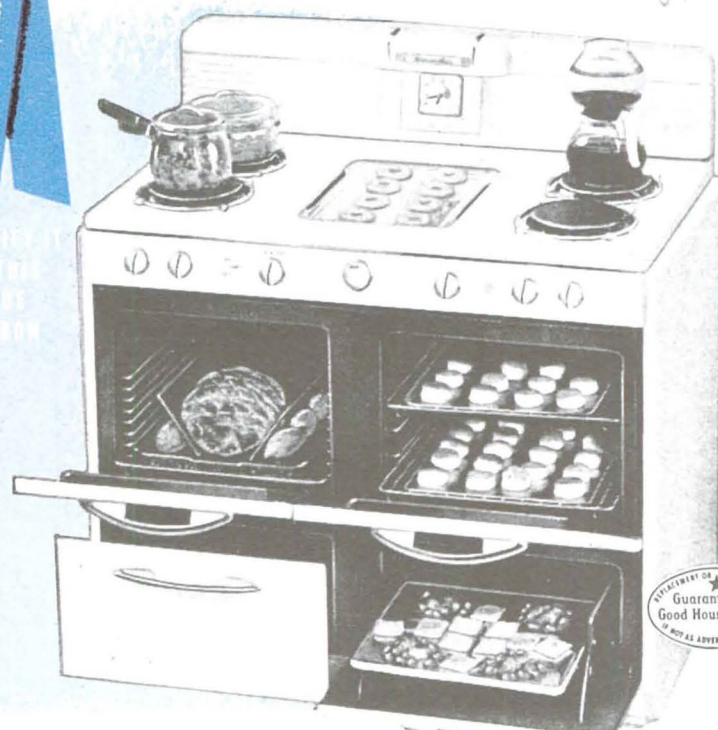
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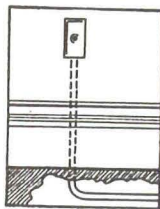


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documentation and mimesis. There is a wholesale belief in the efficacies of exposure to art as the means to attain art. The University offers courses on art history from which the student is presumed to gain a conversance with successive styles, so that in the end he may not confuse Romanesque Gothic with Renaissance Gothic. The Museum attempts something similar in an hour's chat. The university art student is expected to learn, by imitating both their form and technique, something of all styles in art (that is, Western art) since the inception of painting—and thereby become an artist himself! (Art which cannot fit into the category of Fine Art is thus conveniently bypassed.) In the museum a variation of this theme is practiced. Here special attention is paid to children of public school age, and an elaborate campaign to woo them to the cause of culture takes the form of "Treasure Hunts" where prizes are awarded for the "best" copies of art which the student has selected from the museum galleries. All of these efforts, from the top to the bottom, are distinguished by the assumption that the understanding of, and ability to produce art is gained by the copying of art, and that art appreciation, and ultimately scholarship in art, is derived from, and measured by a knowledge of brush-work or the devices for rendering perspective, so that time and place may be affixed to the forms of art. Conspicuous by their absence are courses, or "competitions" (if there must be such) designed to stimulate inquiry into the purpose of art, or to provide criteria for evaluating the successes and failures which mark its history.

Two notable instances of the inadequacy of these methods to inculcate art appreciation among our youth (and hence, by extension, among adults) came unsolicited while viewing, first, the outstanding special exhibit of Japanese art at the Boston Museum, and later, while examining some of the Rajput paintings in its Indian collection. Having been in the company of a native of Calcutta on both occasions it is easily understandable, but also significant, that we were the recipients of what proved to be rather desperate pleas for help. Even a high school girl could perceive that this Indian gentleman knew something of the subject—a confidence she obviously did not have in her teachers! And so it was that the first young lady (who admitted she had been "eavesdropping" on our discussion) poured out her needs: "Tell me what all this means! We have to write a paper on it, and what do I know about Japanese art? Nothing!" She was indeed an unhappy creature. Our inquiries into the cause of her misery revealed that the Museum's Division of Education, in collaboration with the High Schools, was conducting "The 14th Annual Competition in English, History and Art," and that the students were "invited" to write "not more than 750 words" on one of the following questions:

1. Suppose you were an official in our occupation forces in Japan. How could a study of the works in this exhibition help you point the way toward democracy?
2. Suppose you had never heard anything about the Japanese people, how would you analyze their character from the objects in this exhibition?
3. When you enter the special exhibition galleries, you step into another world. What are the qualities that make Japanese art so individual?

These questions—which incidentally are astonishing in their nature and implications—were presumably for the purpose of enticing the student to make some discoveries about Japanese art. But who among us is capable of discovering anything without being equipped for the journey? In this light the "Grand Prize" adds a note of irony—a color reproduction of a Japanese print! To one who understands little or nothing of Japanese art this could scarcely be considered an inducement. But other means were used which assured the student's "exposure" to the subject. In most instances it was part of his required work at school, and because of this one wonders if the initial objective, as declared,

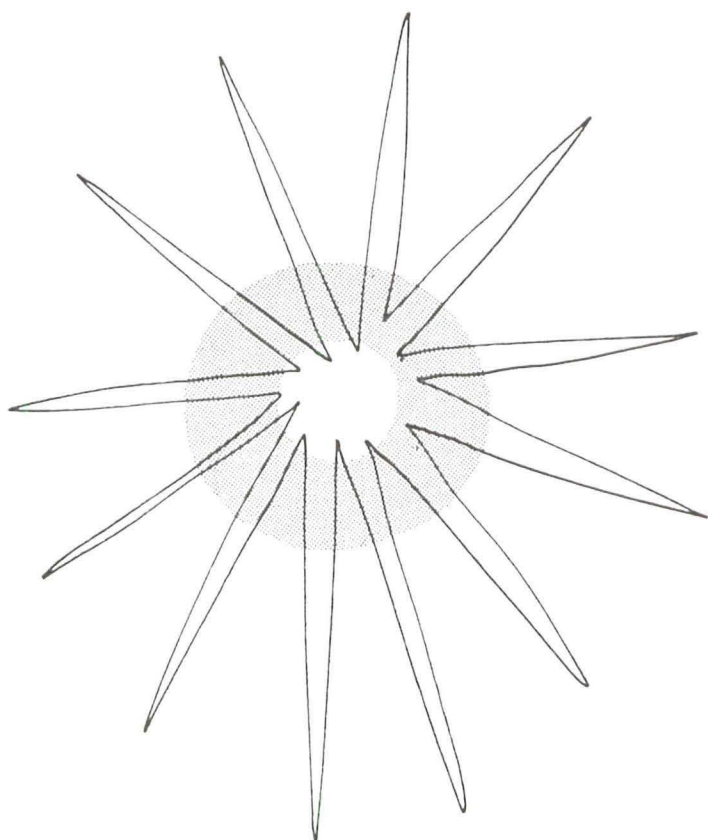
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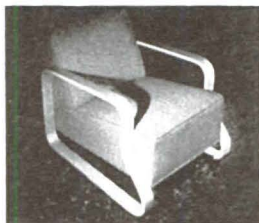


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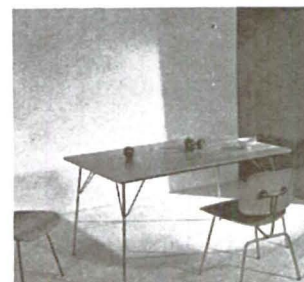
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would not be effectively negated. Certainly the attitude of the girl who cried out for help would so indicate. Rather than to find interest in the art of Japan she was deeply resentful that she had not the key to know where to begin. Quite understandably, she was lost—not because she was below average intelligence, but because her schooling was so shamefully inadequate.

The second encounter, which took place several weeks later, sprung from somewhat different circumstances, but the fundamental similarities were electrifying in their repetition. This time it was a young lady from the Boston University. Her professor (in "Art Appreciation") required a paper on what the student liked from the Oriental collection and why. There was the same despair and anguish, as again the complaint was voiced: "What do we know of this art! How can I write anything about it—it is all so strange. And I hope to be an artist myself. Why can't I understand it?" We learned to our astonishment that her professor neither came with his class to the Museum, nor had he given any lectures that would help them in their assignment. They were expected to criticize or appreciate Oriental art according to how they felt or reacted to it! Apparently ignored by such professors is the fact that to understand Eastern art is not merely a matter of esthetics.

It is encouraging to note, however, that in both of these instances the students who raised such questions reveal that healthy intuition is still to be found among our youth. Their rebellion is not against art about which they are required to write, but against the stupidity of their elders who are trying to force them into molds which should never have been contrived. Unfortunately for them and for the chances of a future cultural development of our own, the picture is dark. The intuition which can guide us to a sane and healthy recognition of the nature of art is too delicate to withstand long the assaults of a "culture" based on the appearance and not on the spirit of things. The evidence in Boston points to our gravest omission—the conception of art as existing outside of us and not as an inner Reality. Art is not a garment which can be put on like a coat to hide our nakedness. Its habitat is the heart, and unless education can discover means to bring this again into our awareness we can pursue culture until Doomsday, but like the pot at the end of the rainbow, art will remain elusive and ever out of reach.

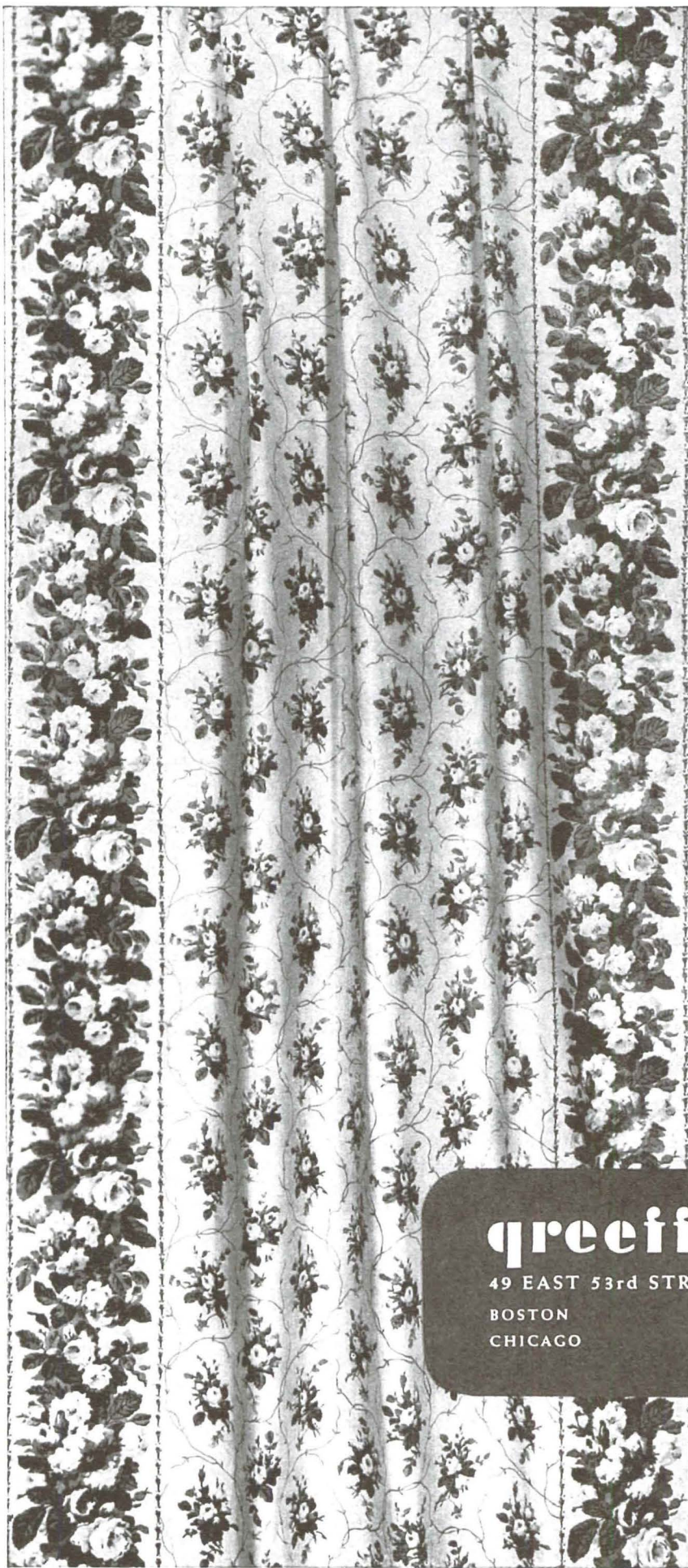
#### ART COMMENTS FROM SAN FRANCISCO

CLAIRE FALKENSTEIN

Renovation of the San Francisco Museum of Art is an accomplished fact at last. The clean walls support several exciting exhibitions, all of which are running into June. The collection of Wright S. Ludington holds the place of honor in the main east galleries; selections from the 58th Annual American Exhibition organized by the Art Institute of Chicago entitled: ABSTRACT AND SURREALIST AMERICAN ART, is installed in the long south gallery; JAZZ, a show of the latest work of Matisse, is syncopating in a small central court. The first, a singular collection composed of Twentieth Century works by Europeans and Americans, is arousing to an unusual degree. Mr. Ludington, of Santa Barbara and an artist in his own right, has devoted many years and much study to the gathering together of these masterpieces. He says, of the approaches represented: "The law of geometric type of abstraction and the explosive non-objective approach to a painting seem not to offer for me the artistic verity of the other methods, so I do not own any at present . . . I suppose you might say that the direction of the whole collection is Romantic." However interesting such classifications are to the Art Historian, the artist working today and the contemporary observer may assimilate these works of art, for they have both the universal and the "now" meat. Among the painters represented are Picasso, Braque, Leger, Matisse, Tanguy, Dove, Matta, Chirico. The sculpture is not as extensive as the painting, though an astonishingly powerful Lipschitz MOTHER AND CHILD commands an open space between galleries. The upraised arms of the mother become the horns, and her torso, the head of a Minotaur. Those furious studies by Picasso for GUERNICA are recalled in this destructive bull. Fine examples of the work of Maillol, Lembruck, Zadkine are included. If Mr. Ludington finds that a work fails, that it has no "carrying" quality under prolonged, concentrated observation, it is "returned to the market." This constant check should keep the collection alert.

Selections from the Chicago annual, ABSTRACT AND SURREALIST AMERICAN ART, circulated by the American Federation of Arts,





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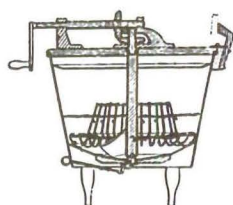
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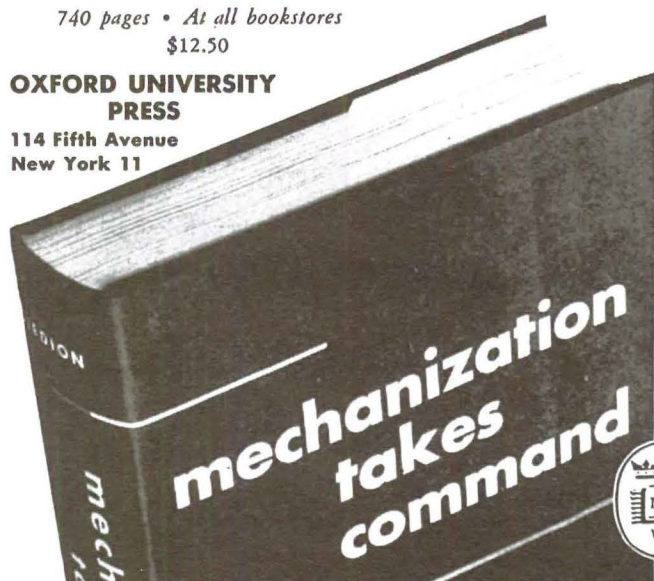
questions are explored. The first is concerned with what happens when mechanization collides with an organic product. The second group is concerned with mechanization and human environment.

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are augmented in this San Francisco exhibition by those works of the local artists included in the showing at the Chicago Art Institute, November, 1947 to January, 1948. The method of assembling the original exhibition was unique. Mr. Fred Sweet and Mrs. Katharine Kuh, two associate curators of painting and sculpture of the Chicago Art Institute, went throughout America visiting individual artists, art dealers and artists' organizations; their choice resulted in a diversified show of high standard. Besides the profound perceptual statements, there are highly developed color studies from both conscious and automatic explorations of tools and materials, where the brush, pen, palm of the hand and fingers are used on the same canvas—where both fluid and viscous paints are splashed, rubbed, brushed and scratched on, all contributing to the total effect.

Though description and analysis of every work should be of interest to the reader, certain pieces were chosen, because, either they seemed to most clearly exemplify tendencies throughout the show, or they were extremely inventive and individual. John Senhauser's "Lines In Motion No. 33," executed in tempera and ink on parchment, combines the spontaneously automatic with the consciously controlled. The glowing color of Jimmy Ernst's "Michigan Waters," achieved by overlaying thin color glazes, may be contrasted to Fred Conway's "Carnival." The latter has such a rich depth in color planes that one seems to be swallowed in the impasto of the oil and wax medium. The Ernst pushes beyond the canvas; the Conway sucks in. The iconography of Adolph Gottlieb endears itself to us through the free yet balanced segmentation of his composition. Throughout the show, this method of composing occurs again and again. That is, the picture-plane is held in equilibrium by means of adjacent rectangular planes parallel to the picture-plane. Variety is brought about by rich patterning of the network of individual planes. Robert Motherwell's "Poet" is in his usual vigorous style; his courageous approach skillfully cuts through to the heart of the matter, letting the chips fall where they may. The large organic form, portrayed by William Baziotis in "Cyclops," has hypnotic plasticity of form contour. One seems to be induced into the painting, to actually float through the textural mesh, recording enroute infinite gradations of the few hues he employs. Harry Bertoia's monoprint, "Silent Colors," is a painting of simple motif repeated over and over; because of the subtle hue and value changes, the luminosity of actual light is approached.

The few sculptures in this selected show, representing about the proportion of sculpture to paintings in the original large Chicago annual, are for the most part by local sculptors. There are examples in wood, stone, metal, and cast stone. Seymour Lipton's "Wild Earth Mother," a small bronze of rugged fierceness, harmoniously restates in the sharp details the expression of the whole. Motion is expressed by Robert Howard's "Semaphore," by David Hare's "The Suicide" (with the turning over and over of the hips and legs of a figure), by Adaline Kent's "Dark Mountain," an opened spiral. There are the classic solids, the opened constructions and an articulated piece.

"Jazz," by Henri Matisse, a third exhibition at the San Francisco Museum of Art, is the Modern Master's newest work and is the first book done by the artist in color. The technique is collage (painting, cutting, then pasting). The general color effect is one of singing brilliance. There is no mellowed modulation, nor preconceived combination, rather a tense directional switching from this to that color gradation. There would be no formula to obtain these results, for they are deeply felt. There are twenty large color plates, and each is intensely fresh and rich.

An interesting and touching exhibition has just been concluded, April 14-May 14, 1948, at the de Young Memorial Museum. Geneve Rixford Sargeant has shown a selection of her work covering a sixty year span. The Museum should be commended on this exhibition, for besides being a tribute to a sincere, serious painter, a kind of precedent has been established in showing the life's work of a local artist while that artist is alive to enjoy the rewards. (And she is still going strong.) When she was working in the atelier of Andre Lhote, in Paris, she was referred to as "Madame Cezanne;" Cezanne's apparent influence on her painting may have caused this complimentary title. However, the most important aspect of her work, to my mind, is her own personal contribution. Her love of form and color is felt through her use of the materials and plastic qualities of painting. Her forms seem to evolve out of spontaneous and free brush strokes; there is

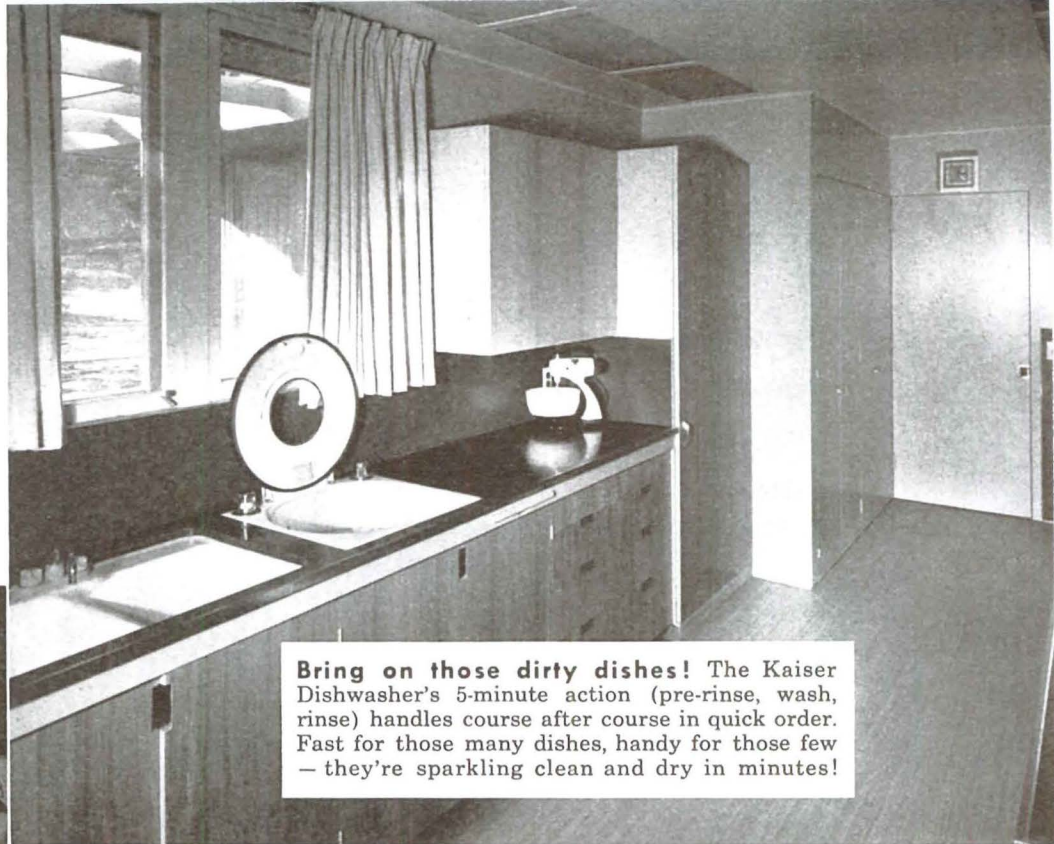


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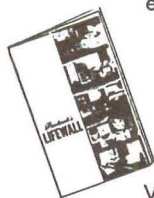
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neither tightness nor looseness in the resolution of her canvasses, and her color carries her identity from her first to her later paintings.

At this writing, the sun is shining to bring the second city-sponsored, open-air, jury-free show in San Francisco to a happy conclusion. During the week-end, intermittent showers caused dismay to the artists and public alike. However, all adjusted to the situation with pluck. If the rain threatened to damage a painting, it was removed; later, if the weather permitted, it was rehung. The architectural setup for the exhibition panels follows the construction of the park, Union Square. The panels zig-zag or are at right angles to the walks, making a dignified yet gay appearance. There are 620 participating artists, and the work ranges from the so-called "fine arts" through most of the crafts.

Stanford University and the California School of Fine Arts have unusually thought-provoking student displays. Both exhibitions will run well into the summer. (The California School of Fine Arts will continue its exhibition through August.) Stanford Art Gallery has been transformed by the collaborative efforts of the senior students in Architecture. The problem of installation was given as a class project by Victor Thompson, whose teaching is obviously progressive and to the point, if we may judge from the results of this show entitled: "Stanford Builds." It describes the long-range master plan for the Stanford campus developed by Eldridge T. Spencer and Louis Mumford. As a constant reference point for future construction, ideas or premises, rather than blue prints, are to be used. Changing building conditions, usage, size and character of the future student bodies will be met with a flexible program. Though each generation will be able to construct its own particular forms, the future construction will be affected, as in the past, by such factors as weather conditions. Plans for sheltered walks and the quadrangle will be carried out. This was the theme of the plan as stated on an introductory panel: "New architectural unity will be achieved by form not by recreating former styles."

At the California School of Fine Arts, the results of completed courses in a three-year program are shown. Douglas MacAgy, director, indicated the direction of the school when he said: "We wish to relate students, artists and designers, to the demands of the Twentieth Century . . . We do not believe in exercises to get to a point, neither do we believe in an aesthetic abstraction . . . Skills are developed as expressive instruments for ideas on many levels of existence: Decoration — environment pleasure is one level. Artists, in coping with assumptions by which we live through the dimensional idiom Space-Time, are attacking another level." These departments are represented: Painting, Sculpture, Graphic Arts; Design For Commerce and Industry; Photography. An especially valuable and instructive section, to the general public as well as to the students, is the one concerned with the underlying concepts which have contributed to the adaptation and releasing of painting, sculpture and graphic arts in the Twentieth Century. By examining the Renaissance period, then contrasting it to our own, we are led to an understanding of our present-day dimensional idiom, Space-Time. By the three-spatial dimensions, ascertained by man measuring himself, then carrying the directions of his height, width and depth to infinity (according to Euclidean Geometry), Renaissance man could describe the structure of the world to his satisfaction. Time, for him, was not a factor to be reckoned with in relation to space; and perspective, a compositional device developed by the Renaissance artist, was a method by which he could picture a bit of reality through a delineation of objects observed from a "fixed" point. The object was seen in static spatial relations. However, four dimensions: a space-time continuum, are accepted as describing our world today. This is demonstrated by illustrations, diagrams and constructions with appropriate labels. Especially interesting is the sequence of reproductions illustrating Space-Time as employed in art. Starting with the "primitive" cubist paintings of Picasso and Braque, leading through such pieces as Duchamp's "Nude Descending The Staircase," we finally arrive at works which have been entirely freed from the Renaissance method of static presentation. The part that the spectator has played in viewing a work of art is historically shown to parallel the individual's participation in government—little under a monarchy, much in a democracy. Taking this to its logical conclusion, we ask: How does the artist contribute towards the realization of a better world in terms of human relationships? Pertinent to the answer is a paragraph from An Intellectual And Cultural History Of The Western World by Harry Elmer Barnes:



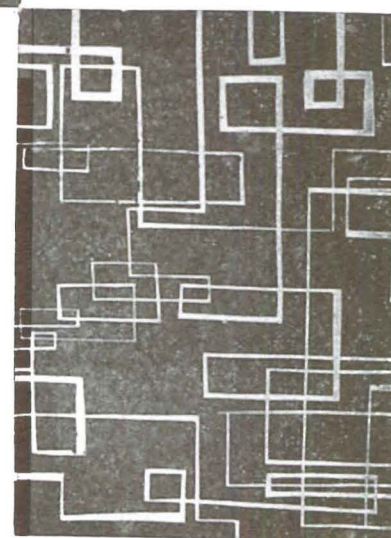
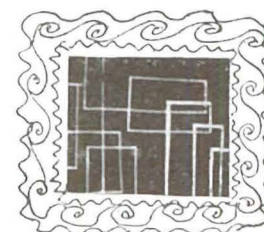
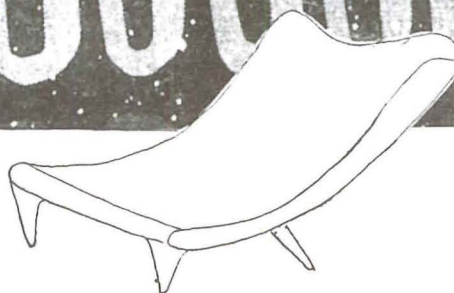
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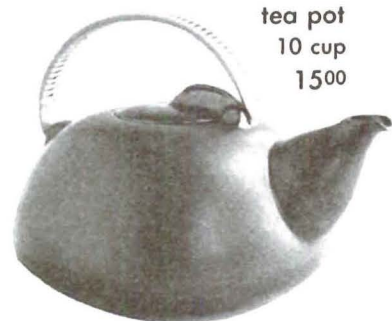
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It follows that a cultural contribution is a social contribution. Clarifying and reinforcing this idea was the theme of the regional conference on UNESCO held in San Francisco May 13, 14, 15. Delegates from various professional fields arrived from western United States, Canada, Mexico and Hawaii to seek ways to "meet crisis with understanding." As a delegate from the San Francisco Museum of Art, I was privileged to attend Plenary Sessions and Cultural Relations section meetings, all of which were constructive and stimulating. In the sections forthright discussions were held on social issues confronting us today. At the third Plenary Session, Margaret Mead, anthropologist of the Museum of Natural History in New York City, spoke on personal responsibility for maintaining peace. She likened the situation to an ever-widening circle, where the effect of one individual upon another eventually influences the world towards peace or war. She said acts of a dividing nature, those of bigotry for example, must be checked and counteracted by all of us in our own communities; we must create a "temperature for peace by our own actions."

## CINEMA

ROBERT JOSEPH

There are three implied questions propounded in the very readable "Hollywood on Trial" by Gordon Kahn, which deals with the recent House Un-American Activities hearing on Hollywood producers, directors and writers. The book does not attempt to answer two of the questions; the third is answered in convincing, carefully documented, polemic fashion.

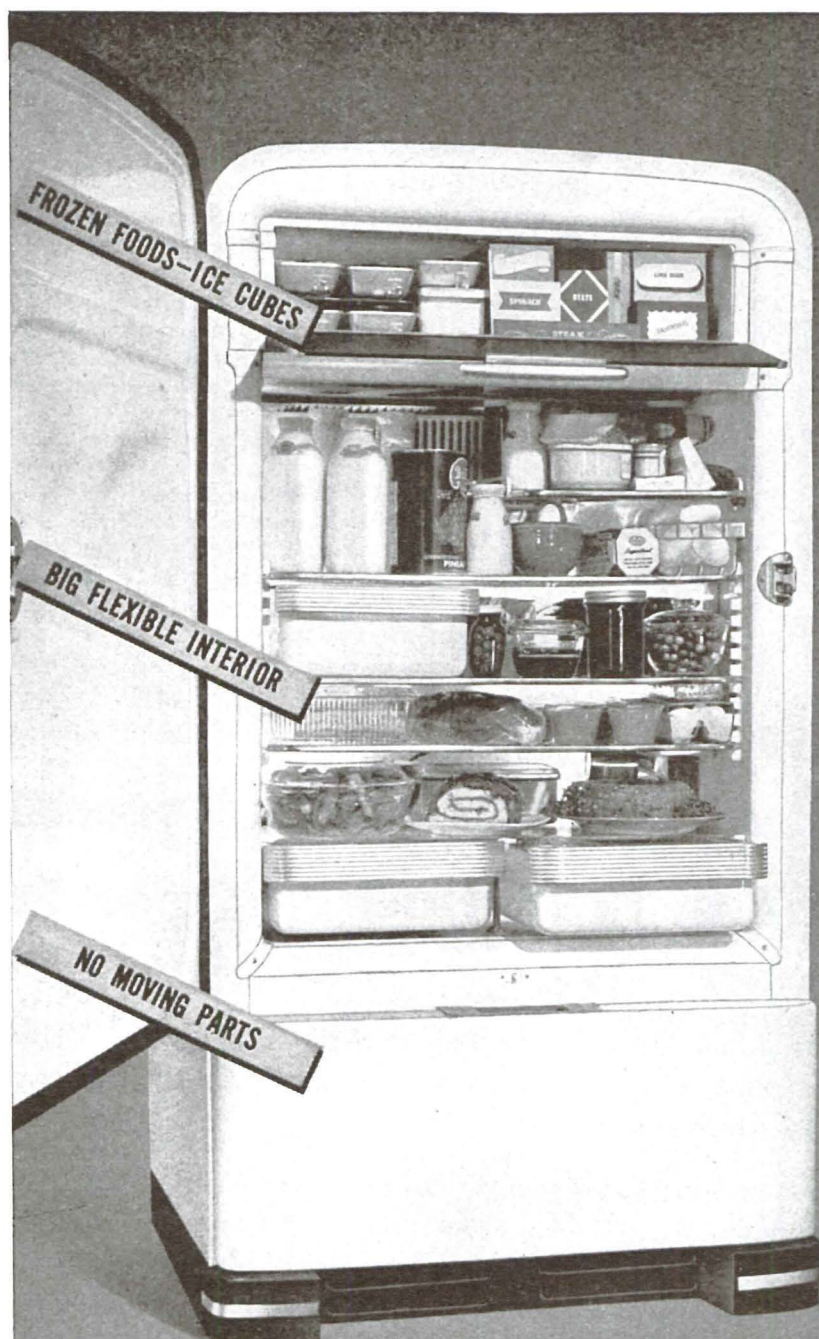
The first of these three questions is whether or not the so-called 'unfriendly ten' were or are members of the Communist Party. The book does not answer the question, nor is any answer given in any of the statements of the ten defendants on the basis that a man's political convictions are his own business. The second implied question asks whether or not the ten who refused to answer the first question directly were in contempt of Congress for not offering a direct 'yes' or 'no.' The Courts in Washington have decided at this writing that the first two of the ten who appeared in court have been found guilty of Contempt by Jury, and sentence has already been passed upon them. Whether or not this decision will be sustained in higher courts to which the cases will be appealed is a legal question.

The third question, and the important question, asks whether or not the conduct of the Hearing itself and the conduct of some of the members of the Committee and the behavior of some of the members of the Hollywood community placed civil rights in jeopardy, or violated any fundamental tenets of our national code. The book stresses through partial testimony of the ten, and through the text of complete statements most of which were not placed in the Hearing minutes, and fortified by opinions, comments and views of other House members and Judges that a man's right to hold a divergent political belief, to believe differently from the norm, and his right to state it publicly or not is still guaranteed by the Constitution itself. The answer to the second question is one which only the Federal courts can give. But it is the third question, which is also propounded, which emerges as the really important one, and one which gives "Hollywood on Trial" its directness and force. The reader may take issue with some of the author's rhetoric, or he may disagree that the question of the Ten's rights before the Hearing is entirely legal, but facts do support the inexorable conclusion that rights have been violated, and it is here that the book has its chief value.

"Hollywood on Trial" traces some of the preliminary skirmishes by the House Committee during its Hollywood junket before the



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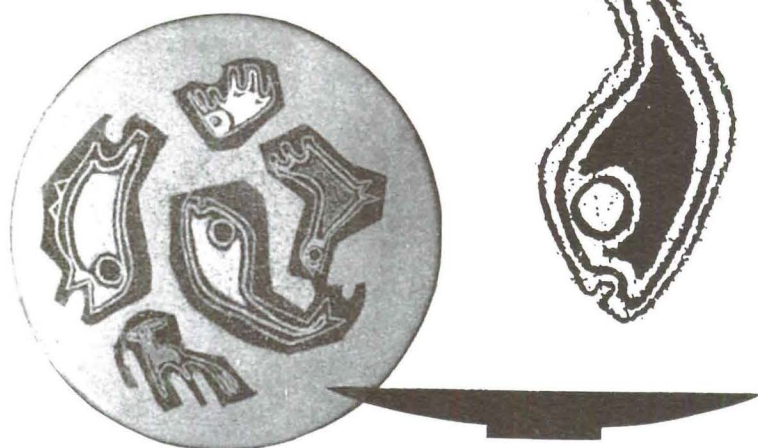
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Hearing. Then come the witnesses at the Hearing itself, with a generous display of nonsense, venality, pomposity, up-staging, double-talk and hearsay as supplied by most of the 'friendly witnesses,' and thwarted efforts of the 'unfriendly witnesses' to be heard against and above the gavel of the Committee chairman. It becomes apparent, as one reads the recorded testimony, that 'friendly witnesses' were given opportunities to place their views, statements, suspicions, prejudices, conjectures and scuttlebutt guesses into the minutes, opportunities which were not accorded the 'unfriendly ten' with equal graciousness and amiability. The record speaks for itself on this issue of judicial fair play. The book concludes with the Hollywood black-listing of the indicted ten, a prohibition upon their right to work in their chosen field, an apparent instance of conspiracy by producers, despite earlier promises, as reported in the book, by Motion Picture Producers Association chief Eric Johnston, who assured attorneys for the Ten that such a blacklist would not be invoked.

Basic rights, the book points out, have been violated both in the conduct of the Hearing in refusing witnesses the right to challenge and question their accusers, and in the aftermath blacklist conspiracy. But even if the author is on questionable ground on these two issues, the House Committee has intimidated Hollywood and its picture-makers, all claims and protestations to the contrary, and this itself places our liberties in jeopardy. Producers, directors, writers not directly or indirectly connected with the trial have privately and publicly stated that the Hearings and the subsequent blacklisting have driven from the film creative field themes, ideas, stories—even lines of dialogue—which were in motion pictures less than a year ago. Producers' annual production announcements for next season well substantiate this fact. "Hollywood on Trial" deserves a wide reading if only to indicate to readers the background of current Hollywood 'production fear,' 'story timidity' and 'idea neurosis.' And more than this is a well-documented treatise on threats to those basic liberties and prerogatives which we have been taking for granted since the time of Colonial Assemblies, the Continental Congress and the Constitutional Convention; the very fundamentals of our national heritage.



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## MUSIC

PETER YATES

For all the impression of personal idiosyncrasy that one may find in his music, the effect of Haydn's penetration of the realities of form is impersonal. The wit, feeling, and at the same time intellectual, plays with form, alters relationships, toys with false closes, leaps over extreme modulations and back again with as much ease. The man is at no time rapt into the music. Haydn the man is a good fellow. His wit, like Figaro's, is a lackey's wit: one eye to the verities, the other to the soundless whip. His preferred masterpiece is an act of fealty, a national anthem. His deepest emotion is when he would consider the creation, the supreme executive act of omnipotent God. For his beloved Viennese friend and patroness, with whom perhaps alone, of all the aristocracy and wealth which honored him, he could be upon an equality at his ease, he composed a *scena* as masterly as it is artificial, as labored as perfectly contrived to be the epitome of the most cultivated neo-classic taste. Haydn was never at a loss to know just what, exactly in the finest sense, the public wanted. Failure was not in his calculations; and he must have been amazed, from time to time, to observe how Mozart failed. In the same way and for the same reason that Ravel refused to declare war on German music, unless an exception should be made in favor of Schoenberg—that intuitive true action by which the more popularly successful artist, his back to the public, testifies to his own deeper reverence and awareness: one recognizes in it the unprejudiced honesty of the inspired craftsman who can distinguish, in generous utterance, the surplus—so Haydn proclaimed to the world Mozart's unmatched genius. The world but half, but dimly recognized it, preferring to honor the master whose work was always exactly in its proper place, who, if like a *maitre d'hotel* he should presume on long acquaintance with the great, would presume not further than to surprise or to astonish but delight. So the finale of the **Farewell Symphony** persuades by charm rather than by reproof. But this Haydn, this inspired and loving craftsman, when death struck his Mozart, could rise not higher than to the loveliest of his slow movements, not pass beyond, not break.

Here is the precise boundary, an invisible barrier guarded by the merciless and jealous spiritual sword, where wit may not contrive to pass; for beyond this barrier race and rage in superlative joy and agony the winds of possession that a man may ride upon but never can escape. It is this being able to be possessed by form and means, to guide the furies and hold rational converse with the daemon, that characterizes the first order of genius. Anti-romantics, being relatively untroubled or unaware that they are troubled, and even unaware that finer instruments of their own species may be troubled by qualities and powers of the mind and spirit that will not be controlled, dismiss the daemon to its realm of the fantastic. Temperament aside—and artistic temperament is no recommendation, though a change in pulse-beat may disturb a delicate wristwatch—a person either is a normal, reasonable person, or he is not. The Beethoven who breaks pianos and labors amid a trampled disorder of torn clothes and tattered papers must prove his sanity by his creative work.

By this we discover that the clear blue flame of genius is composed of mixed elements burning together. Slightly alter these elements, and the flame will smoke or flicker, burn yellow or give off a more intense heat. In the smokiness of Beethoven's increasing disorder may be detected the cruder material of his father's nature. Yet the father's judgment, which correctly guided the composer's boyhood training, burns pure and hot in the discriminating concentration of the mature artist. To a far greater degree, then, one may account for the freedom of Mozart within the predetermined idiom of J C Bach and Haydn as a liberating possession of his father's knowledge. Mozart's father, the superbly disciplined, scholarly lackey, the equivalent of today's college professor—one remembers Professor Hibben at Princeton, consciously betraying his friend Wilson, because he could not believe that one should go so far, should stand forthright against massed prejudice—could not have given Mozart this peculiar courage, the

continued on page 66



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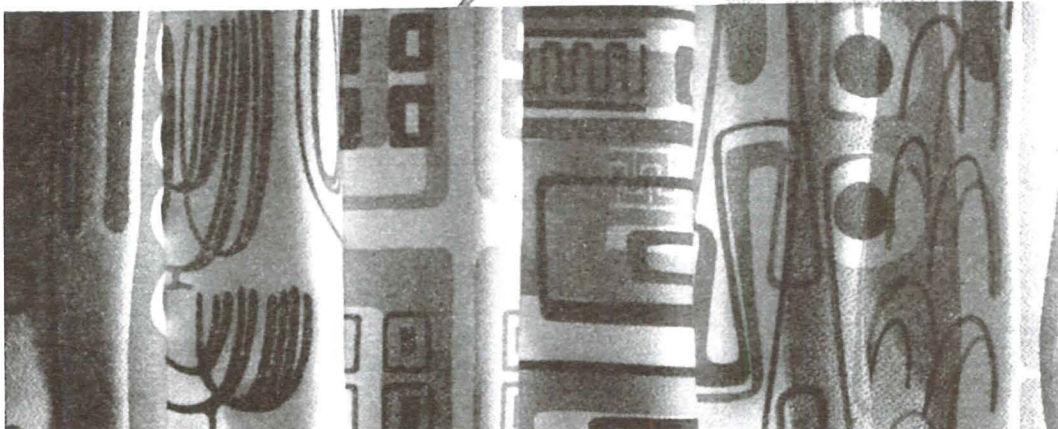
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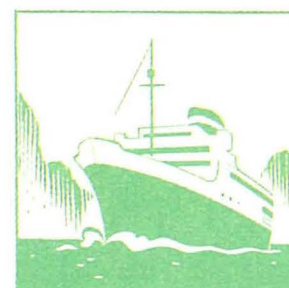
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 ...at Work in Industry

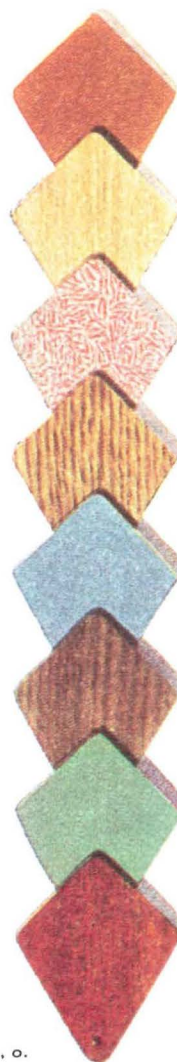
COPYRIGHT 1948, FORMICA, CINTI., O.

Living rooms, public rooms,  
 as well as shipboard lounges  
 and state-rooms... all given  
 new sparkle and use value  
 with Formica. This beautiful  
 installation is on the Moore-  
 McCormack "S.S. Argentina".



Color photographs courtesy of Moore-  
 McCormack Lines—Cruise clothes by  
 B. Altman & Co., New York.

Suggestion: Tops for fine  
 furniture... Formica  
 Realwood or, if you prefer,  
 colorful Decorative For-  
 mica. Keeps its new look  
 through years of hard us-  
 age. Budget-wise, it's smart  
 year-after-year saving.  
 Have you a supply of the  
 new folder "You and  
 Beauty Bonded Formica"?  
 It tells your Clients how to  
 live with Formica. In  
 Sweets', there's a catalog  
 for you.





Written as of June 11, B.C.

In this hush of days there is a pre-convention political doldrum that becomes the home country of the public mind. Like something out of early James Branch Cabell, it is known as the State of Apathy. Here one hangs suspended and curiously divorced from reality, while the chosen ones go into the magic forest to represent and to work our will. While it is true that they are people like ourselves, one is left with the uneasy feeling that fate is to be dealt out by strangers about whom we know very little; strangers pre-conditioned with a pre-cut bias in favor of white knights jousting one another for the most grueling, the most deeply responsible, the most completely demanding job on the face of the earth.

Perhaps it is age that withers one's point of view, but somehow one is left with the feeling that this is a parade of midgets. One cannot imagine anyone looking back from the far future and saying of this time, "there were giants in those days." There is the distinct, tired, damp smell of old vaudeville about the performance, and one can almost hear the mean bickering in the wings that has to do with who-gets-to-go-on-before-the-trained-seals.

One misses desperately a sense of dedication. One misses the sense of dimension in men who rise to the greatness of their time. Here the sound of glory has been replaced by the gleeful gnashing of teeth and the greedy sharpening of the knives and forks of those who merely anticipate victory after long defeat. It is the sorry picture of Saint George succumbing to anemia, with the spectators, out of sheer ennui, turning to root for the dragon.

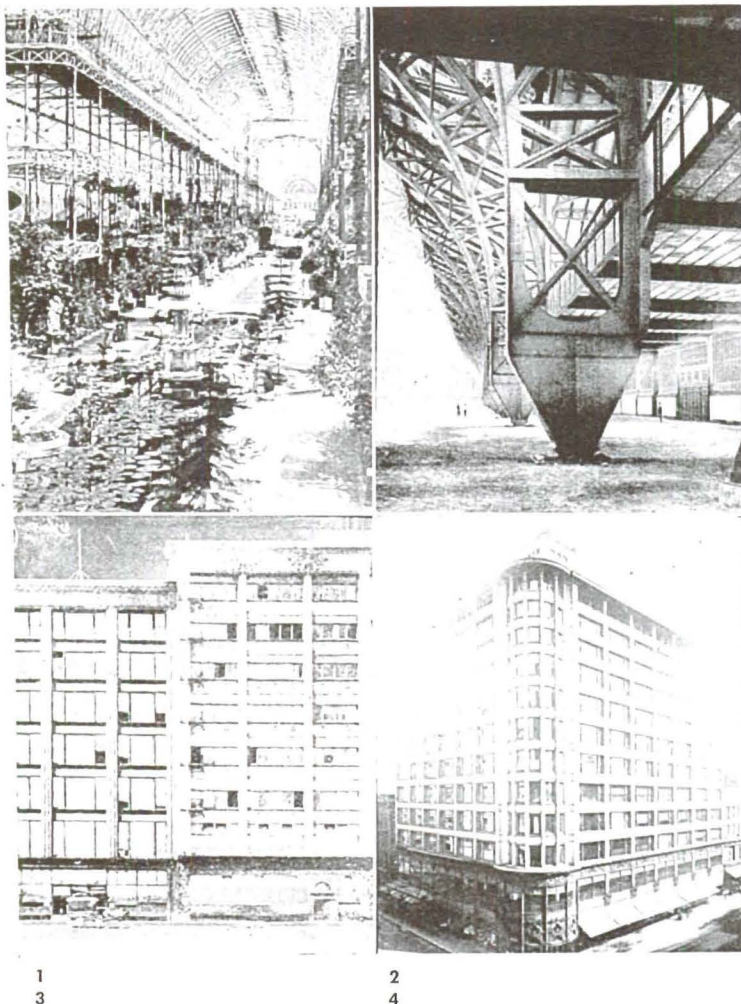
However, life in a magic forest, by tradition, has always been full of surprises, and what would seem to be the most likely dangers turn, by miracles, into fields of daffodils. So, just perhaps, this dragon might not breathe fire upon us after all, and just perhaps the crane will not eat us up if we make him king.

It is only that somehow there is something of the bad dream of Humpty-Dumpty in a recent political dash through Oregon, more than a touch of the altercation between Alice and the Ugly Duchess in a certain debate on the usefulness of the Mundt bill; a touch of the endearing Will Rogers in the rear platform speeches of a certain cross-country junket. While, in preparation for the curtain calls of the political borsch circuit, Congress hurries through a sheaf of neglected legislation in order to run for the hustings.

There is in this whole political climate, a littleness, a localness, a meanness that gives one the feeling of peeking at a tempest in a teapot through a keyhole.

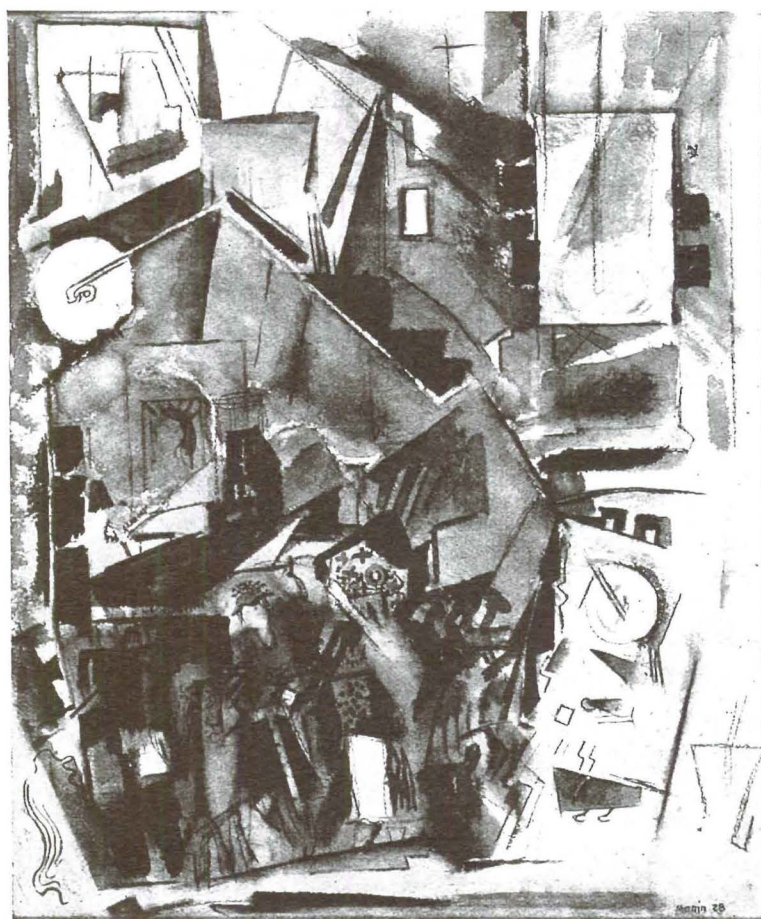
As in a dream, one wanders through a vague and not too terrified state of mind. It is only when one wakes up and realizes that this dream is reality that the sweat of terror begins. Disturbing as the fact is, we are a people reluctantly and wonderfully grown up, who must now, by grim necessity, fully understand the urgency of our time and our enormous responsibilities in it. And while we have little chance at finding any man who can contain within himself the greatness of all men, we can, and we must, state again, define again, and fight again for the great validities upon which we have built our democratic system. There in the rich freedom of man's own consciousness, resides his greatest power and perhaps his only hope.





**SERGE CHERMAYEFF**

## **PAINTING TOWARD ARCHITECTURE**



The title given to this remarkable collection appears to imply that modern architecture derives from modern painting. This is probably true of the skin-deep decorator school. The work in this collection, however, points to fundamental affinities rather than superficial similarities between some contemporary schools of painting and architecture. The consistency with which the very diverse examples make this point is what makes the collection as a whole remarkable and is a great tribute to the clarity of purpose and scholarship of the collectors.

Interaction between painter, sculptor and architect has been, throughout history, the pattern of the high peaks in the cultural landscape, and we can derive considerable satisfaction from the work of those pioneers of our time who started us on our journey uphill once more out of the morass of the Nineteenth Century schisms.

The interaction between artists is, however, only part of a greater complex of action and reaction of which the artistic activity is only a segment. The flow of scientific discovery and technical invention since the Eighteenth Century had as much effect on the artist of sensitivity as he in turn, through his prophetic vision of a new world of orderly and significant form, affected the later work of designers.

The scientific method of analysis permeates our time, and this principle and methodology becomes an instrument for the artist to employ for his purposes. The scientific analysis of the nature of light and the physiology of seeing lead the artist to the examination of the immediate reality of his environment and turn him away from prescribed subject matter derived from the history and theology. The out-door painters, from Constable on, the social real-

ists like Courbet and the impressionists who came after are evidence of this process.

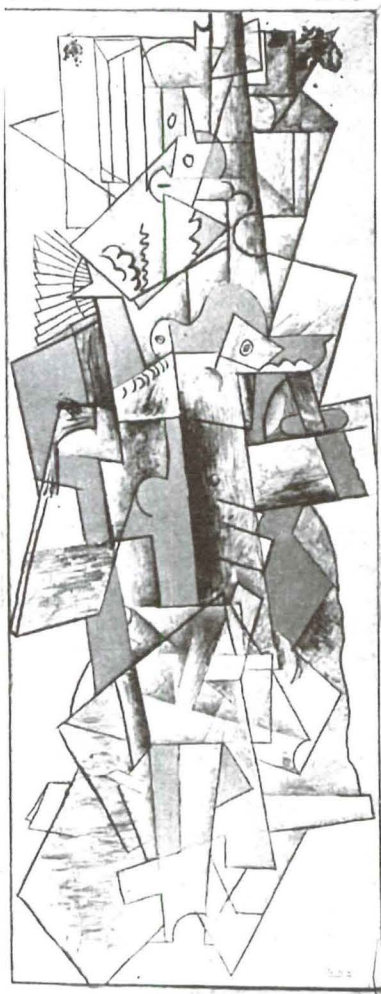
The scientific breaking up of light into its components with the aid of the prism stimulated the pseudo-scientific experiments with pure color which have finally led to the progressively greater restoration of vital color to painting, to dress and decoration of our day.

It is inconceivable to the present writer that the relatively detached viewpoint of a moving universe provided by the first railway carriage was without influence upon the painter so exposed to a new kaleidoscopic view of reality. In our time, the even greater detachment of the airplane provides a view of reality which was inconceivable and impossible for our earth-bound forebears.

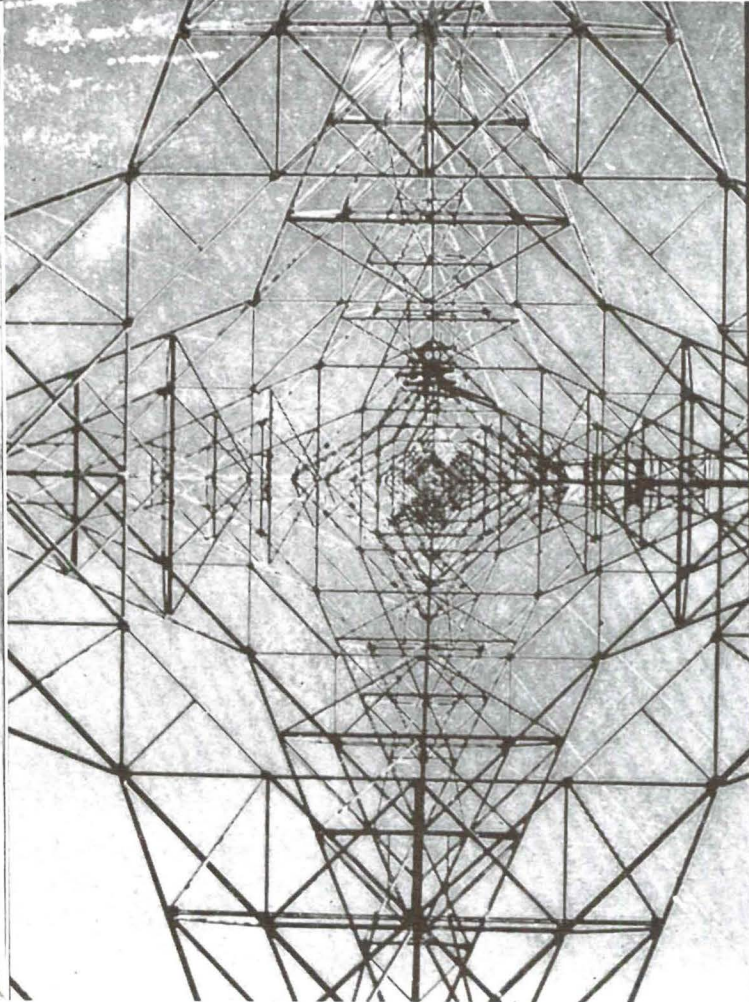
It is equally inconceivable that the great constructions of the Nineteenth Century, the early bridges, developing into the vast space enclosure of the Crystal Palace in England in 1851, the Gallery of Machines in Paris in 1889, and similar buildings which followed, did not produce a series of visual impacts of enormous consequence on the art that followed.

The world of translucency, light, space and structure revealed in these buildings, which we have subsequently absorbed into our subconscious to a point of invisibility,

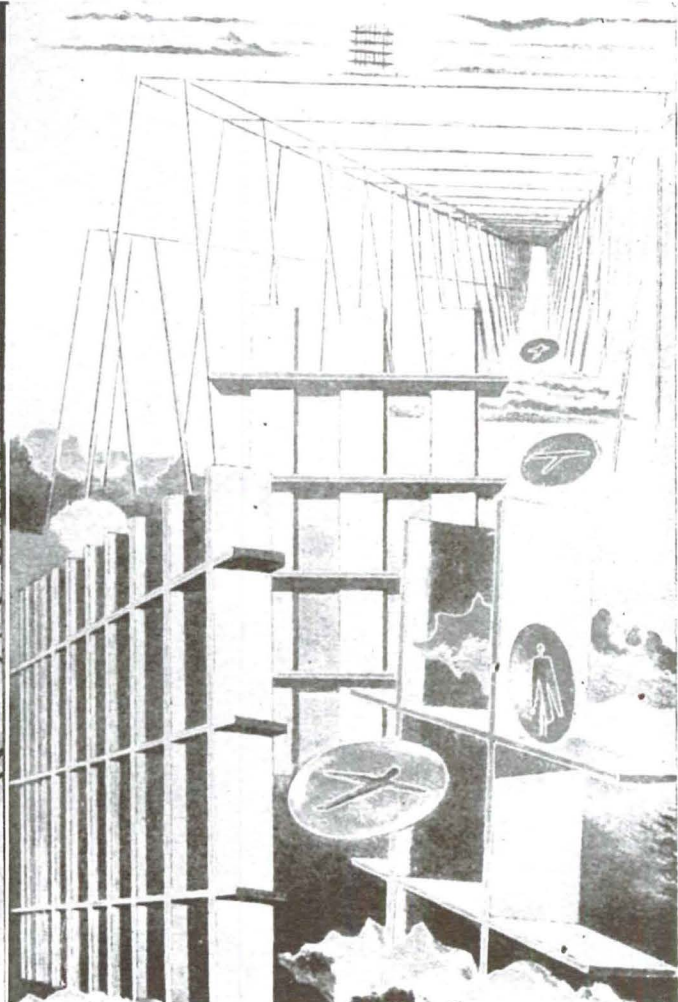




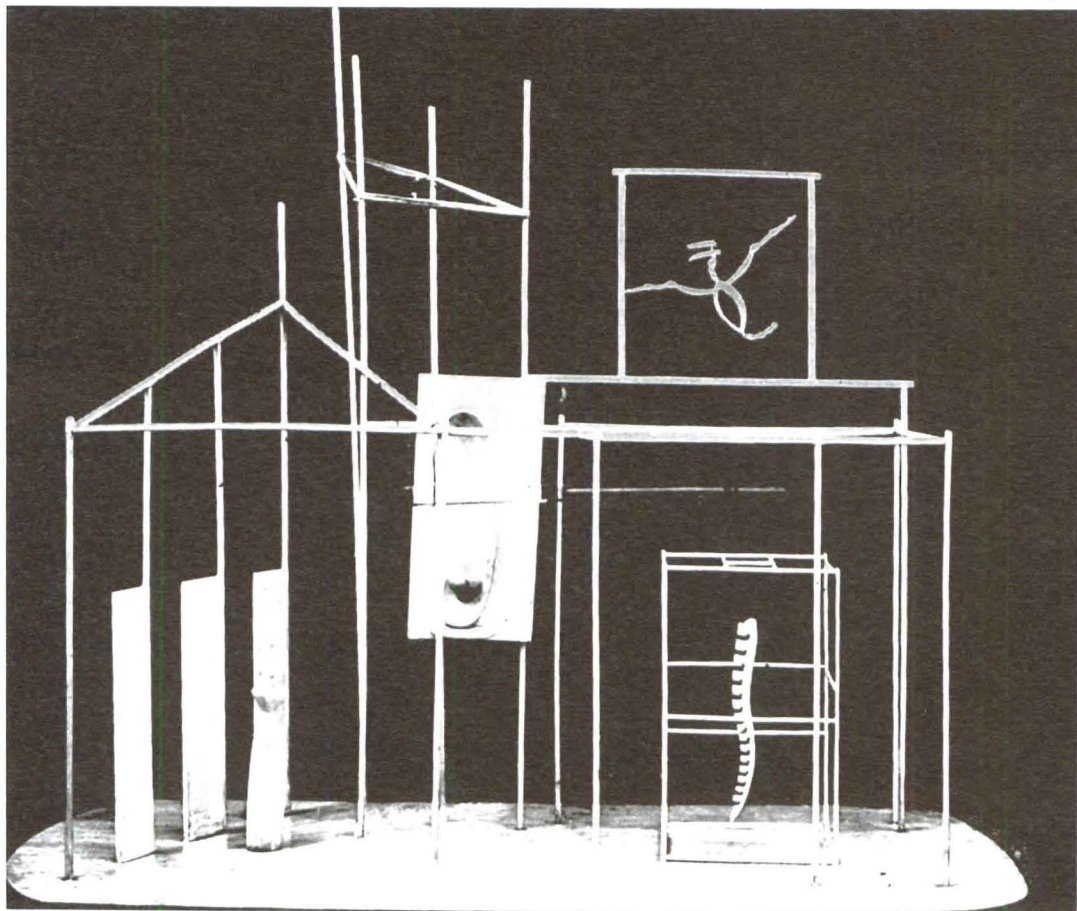
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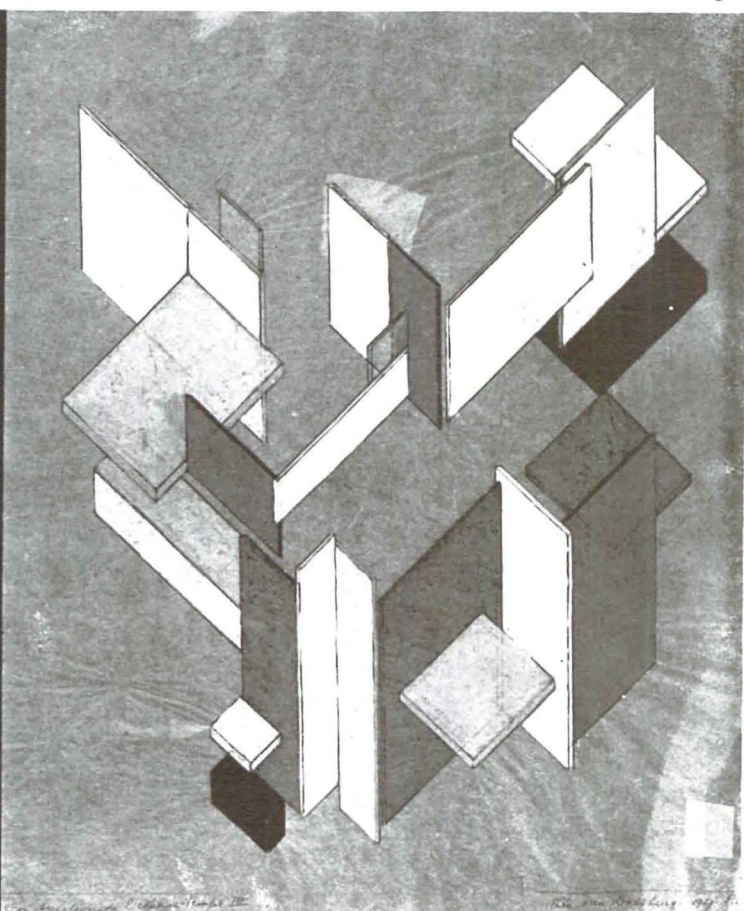
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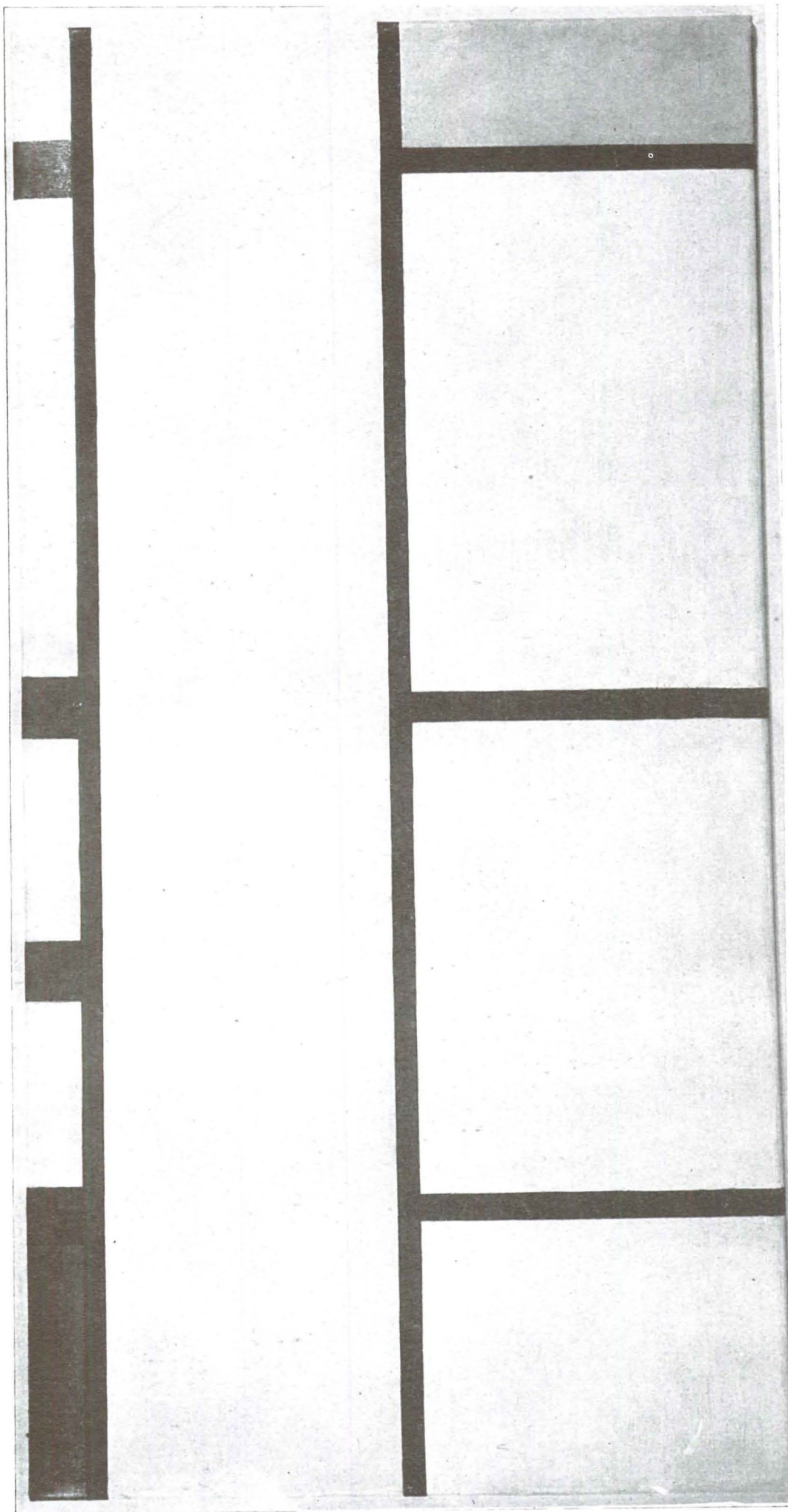


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10

This is a collection of contemporary painting and sculpture brought together by The Miller Company of Meriden, Connecticut whose interest in art is immediately related to its business of producing lighting fixtures. Unlike other firms which have sought to exploit the publicity value of art, this company is interested primarily in modern art as a means of giving executives, engineers and designers a better conception of the problems that must be solved by contemporary architecture.

must have, at the outset, been a tremendous and moving experience to the artist spectator.

These immense constructions, revealing the force of the skeleton frame in tension, like a giant spider's web, could not have been without direct effect on the analytical work of the cubists which followed. The visible and articulate structure revealed by the engineering technology was absorbed by the artist and translated into an expressive architectural idiom in the work of Burnham, Root, and Sullivan in Chicago's multifloor buildings. The removal through frame construction of the space confining wall allowed space itself to become an architectural element flowing freely in the work of masters such as Frank Lloyd Wright and Mies van der Rohe.

The basic structural elements of vertical linear support and horizontal plane of floor slab became progressively refined into a rectilinear vocabulary of form, which seemed an appropriate symbol of order in the chaos of the years following the first World War. Even the conventional square shouldered silhouette of that era suggested something of a nostalgia for the lost militaristic order of the Western world which had not been replaced by an organic humanistic order.

The play of line and plane became both an idiom of the Stij group in Western Europe and the Constructivists of Russia as well as an instrument for analysis of all form. It is today still employed as a self-imposed discipline by their followers in architecture, painting, sculpture and applied design.

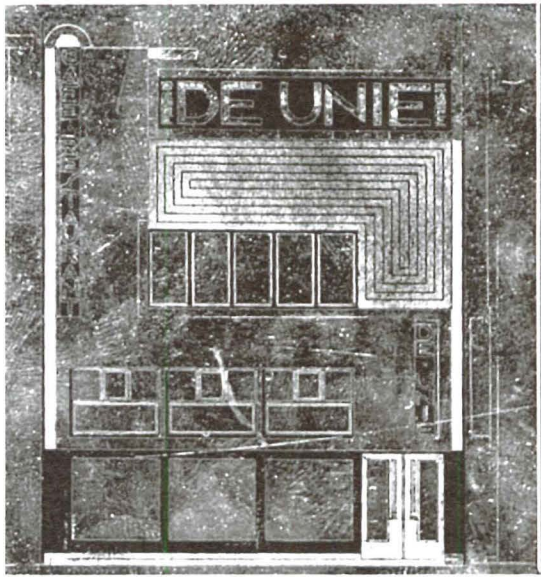
As science and technology have continuously enlarged our field of visual perception of the form and nature of physical environment, the mechanistic, the rectilinear and static have ceased to satisfy searchers for a more organic order. The physical world, seen through the telescope and microscope, revealed form and motion of an emotionally more satisfying richness. In contrast to man-made and limited order, stood the complex geometry of nature. Organic and dynamic forms of curve and complex plane provided a rich vocabulary of amorphous, free, non-geometric shapes for artists through which the paths of perpetual motion and the process of continuous transformation could be vividly expressed. The three-dimensional kinetic constructions of Gabo, Pevsner and Calder, the nature forms of Henry Moore, and the amoeba-like compositions of Miro are part of this new source of form. The integration of the man-made and the living has grown into a new lyrical idiom rich enough to serve the purposes of both painter and architect. It becomes purposeful and expressive in the work of Le Corbusier, philosopher and scientist, planner and poet, painter and architect in a single personality.

A more vivid humanist vocabulary for architecture emerges in which the rich, free form as an element stands as a complement to the rectilinear severity of line and plane. Qualities of texture, color and translucency of both natural and synthetic material are clearly recognized and are exploited as integral elements of composition by architect, sculptor and painter alike.

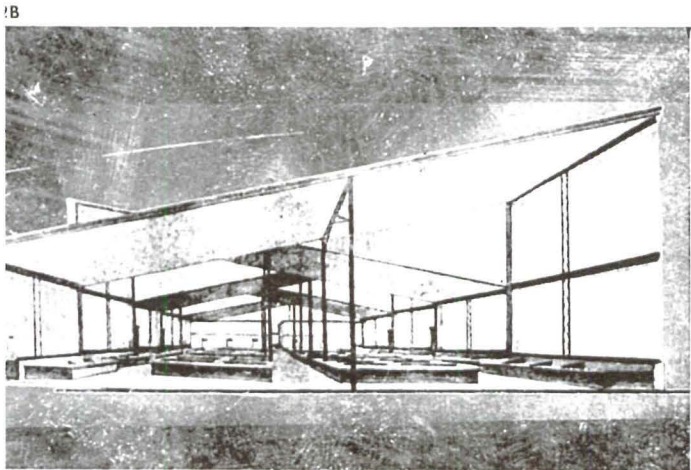
John Tunnard's painting integrates nature and man-made structure into a new reality. The landscape space flows through imaginary constructions which control and articulate it. Paul Nash's construction elements intensify through their sharp rhythms the sense of infinite space beyond. Giacometti's skeleton enclosure envelopes an infinitely greater world than the physical reality of the small construction.



12



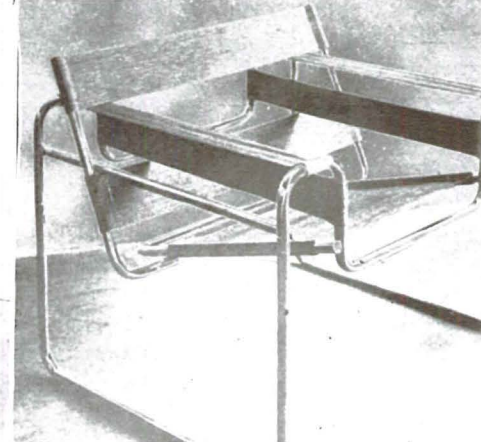
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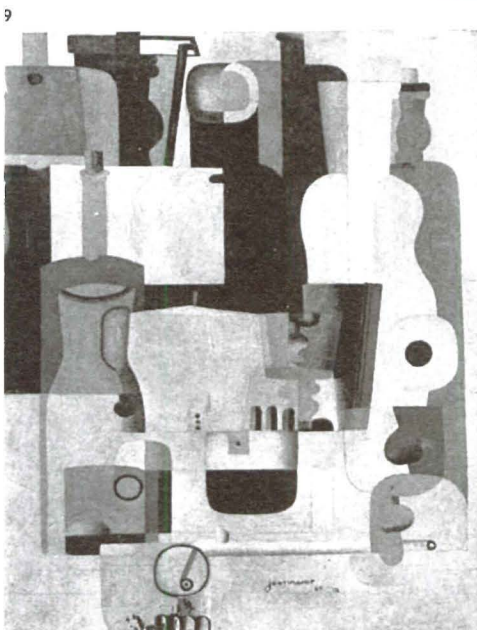
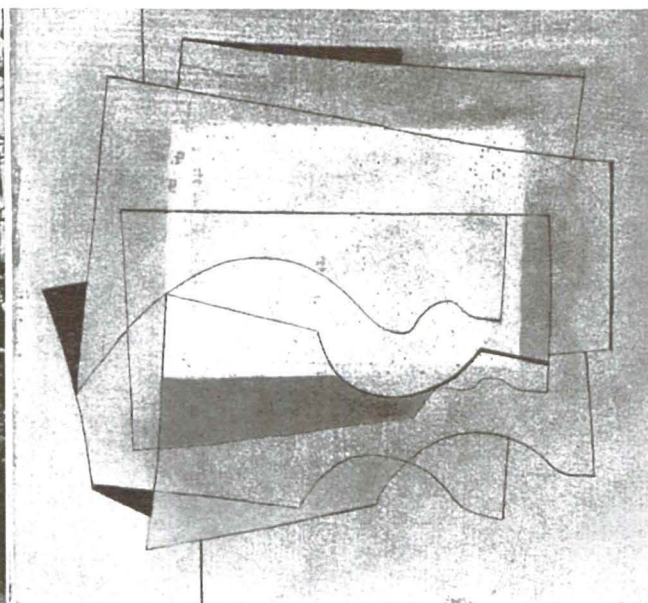
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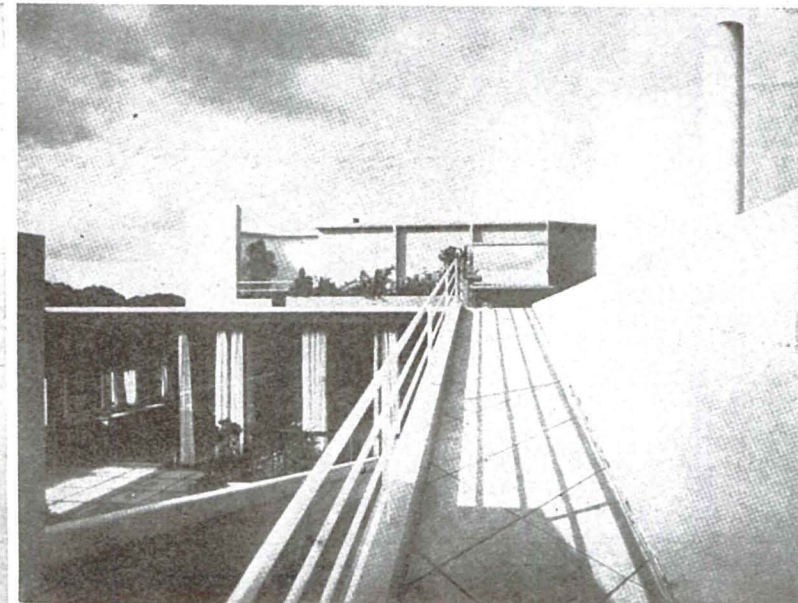
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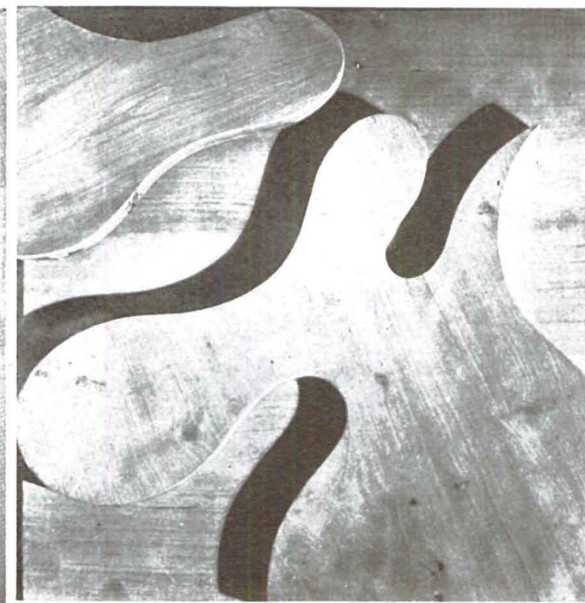
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19A



20





The basic affinity of the rectilinear universe recognizable in the work of Mondrian, van Doesberg, van der Rohe, Gropius and the early Breuer is followed by the simultaneous and spontaneous development of a new world of form expressed through the work of Arp, Miro, Aalto, Corbusier and Tekton.

The sources from which man may derive shapes to serve his desire to create significant form are today continuously extended by scientific knowledge and improved technical facilities. The aerodynamic requirements of performance and structure, to take an obvious example, produce new, exciting shapes of modern planes which we absorb into our vocabulary of form. The scientific analysis of the diversity of means in natural structures stimulates the discovery of new materials and techniques for their manipulation. The new synthetic materials and the mold permit man to construct space enclosures and elements of resistance to forces in shapes which begin to approximate the structural forms of natural evolution.

Progressively we find a greater correspondence between forms which are the result of technical performance need as in the case of Buckminster Fuller's Dymaxion buildings, the work of an engineer, and the works of art which are expressive of the artist's emotional response to pure form with its analogous underlying tensions and relationships as in the case of Gabo's constructions. The same affinity exists between the airship hangar and de Rivera's sculpture.

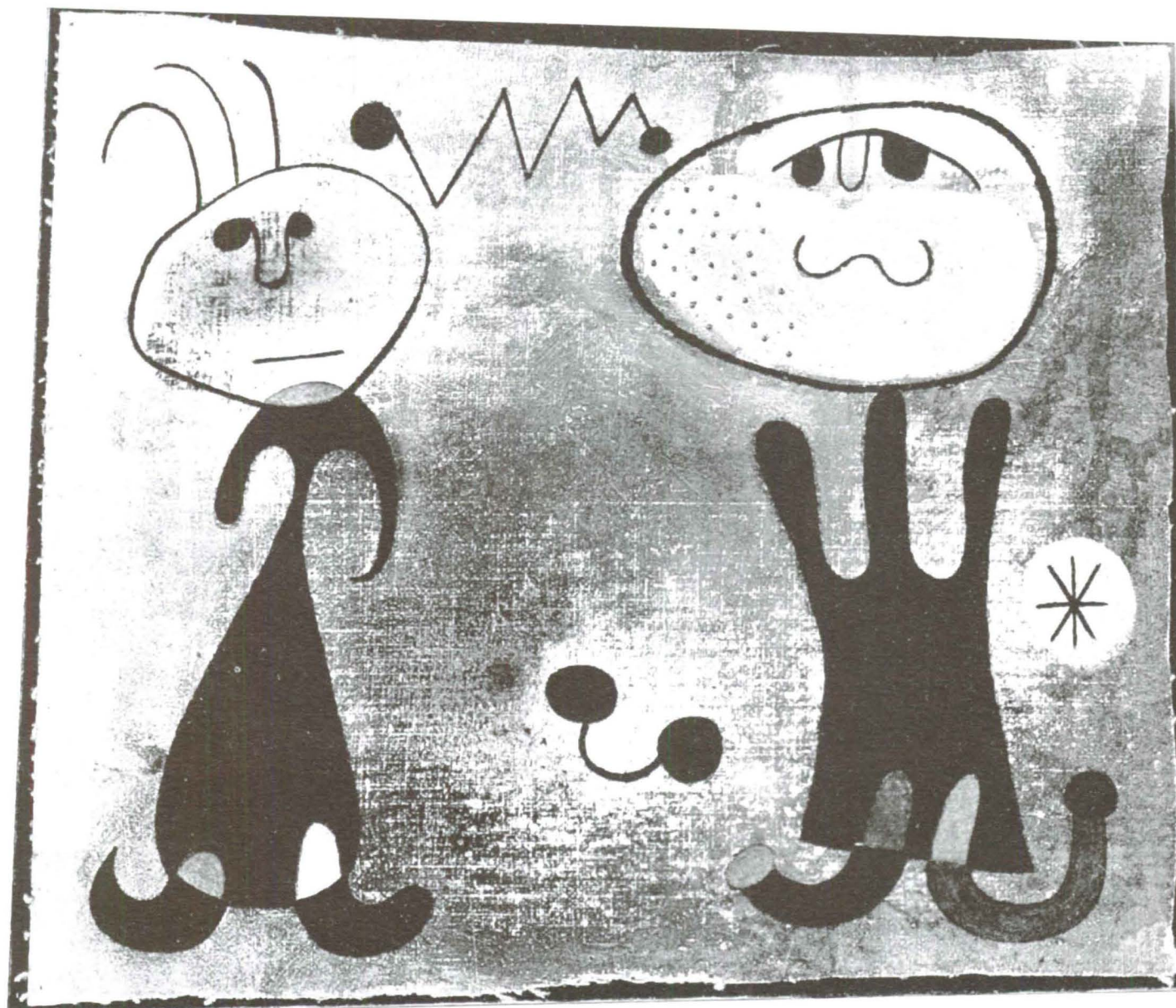
The similarities between Polk's facade and Bertoia's paint-

ing are born of the common enjoyment of texture. Paul Klee's sensitive symphony of street surfaces of building materials and architectural features is a deliberate extraction of texture as a single element sufficient for a painter's purpose. A similar street texture is the characteristic idiom of Stuart Davies. Texture as a vital, expressive element is powerfully employed in Frank Lloyd Wright's Pauson house, in which stone and wood surfaces enrich each other and articulate the sculptural mass.

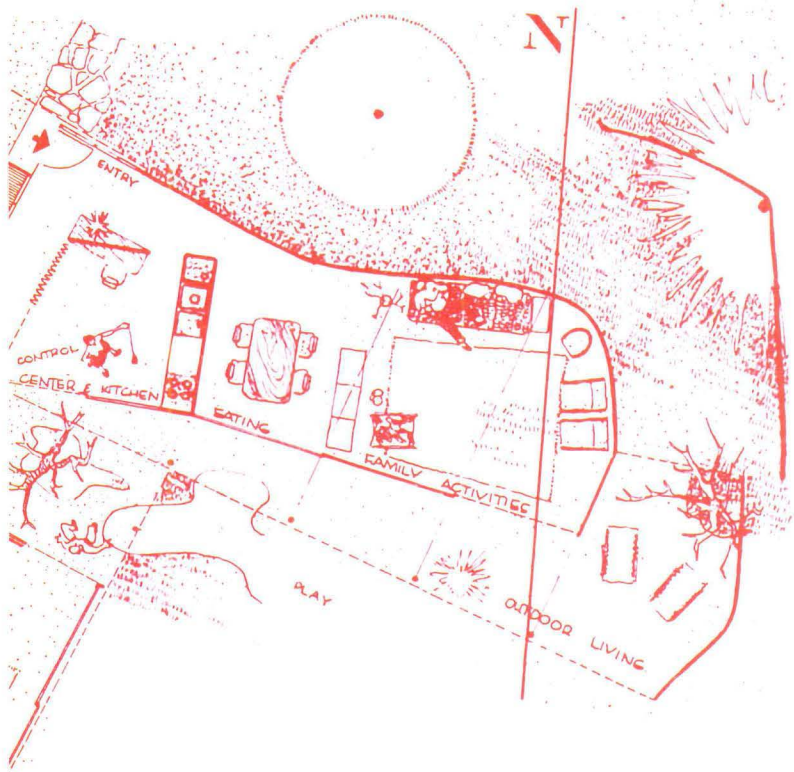
Portinari's tiles in Niemeyer's church in Pampulha, Brazil, are a rich curtain of texture and color acting as a counterpoint to the restraint of the concrete shell of the enclosure.

A new and infinitely rich vocabulary of form is at the service of the artist be he painter, sculptor, designer or architect. None, however, can work in a hostile climate. Whereas the creative mind is capable of integrating experience into an expressive form, and whereas this process is relatively free of interference in the case of the painter who has no responsibility except to himself, the architect is in the difficult position of having to work with many others whose value judgments and sense of responsibility may not coincide with his own.

The hostility to the new vocabulary, inevitable in a paradoxical world of human endeavor torn between self-transformation and conservation of past experience can be modified only very slowly. We require the absorption of the new into the fabric of general experience before the new gains mass acceptance. Every instrument which ac-







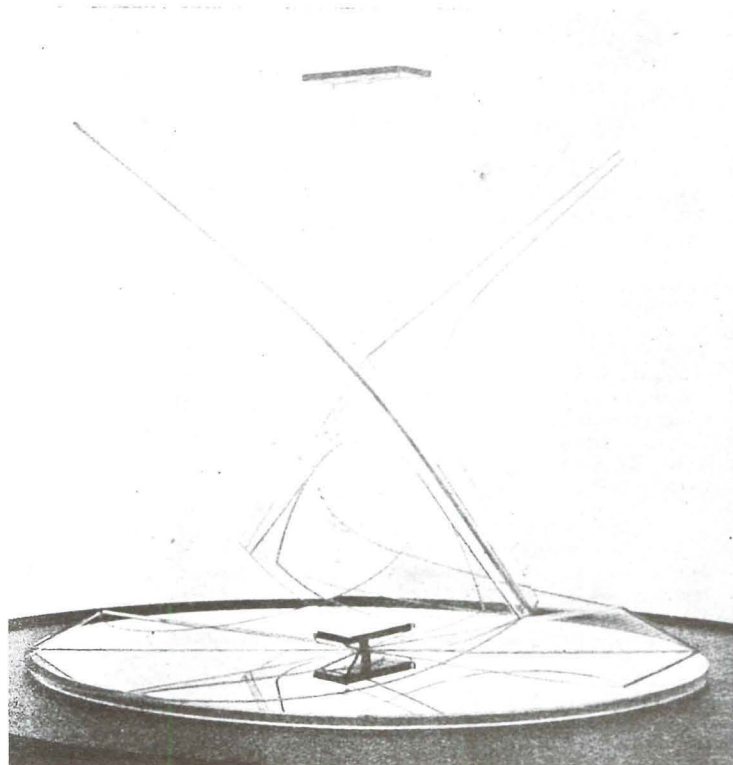
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A reference chart for the illustrative material in its relation to the text will be found on page 30. This material came to us in several different media and, therefore, consistently good reproduction was not possible.

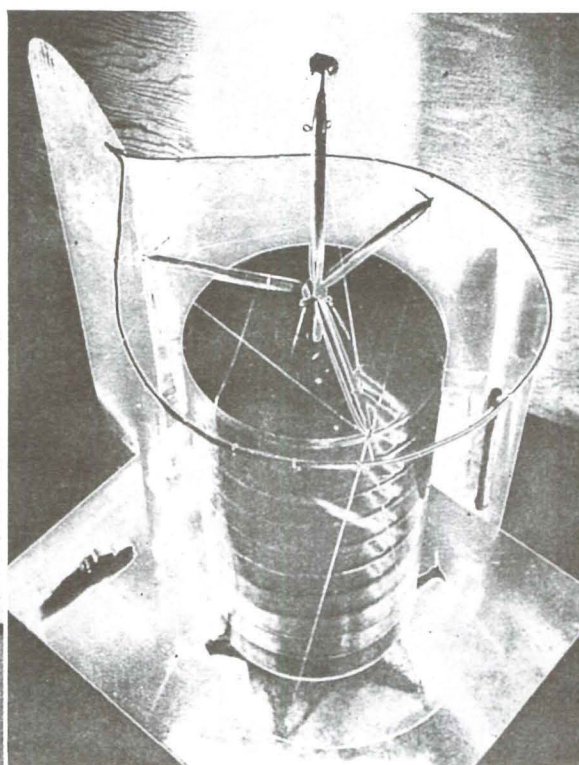
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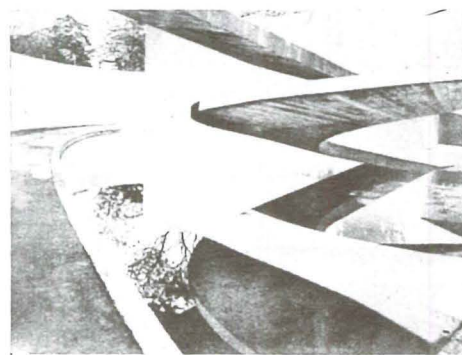
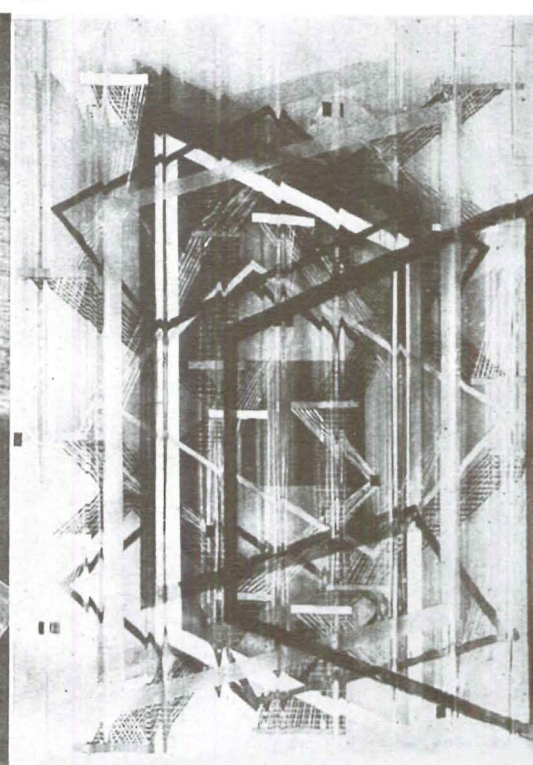
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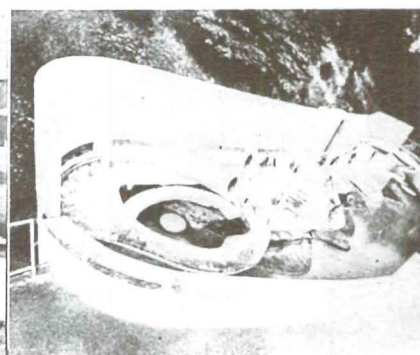
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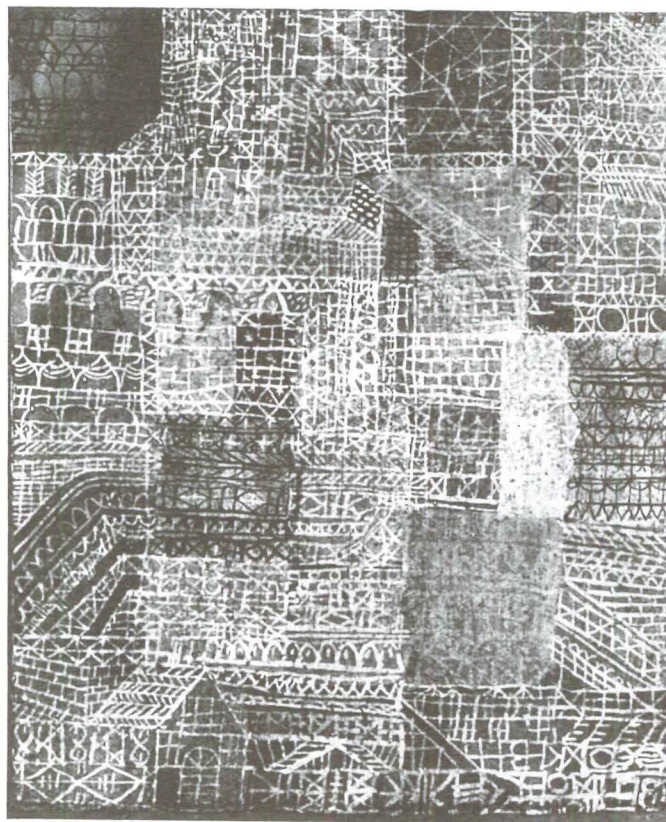


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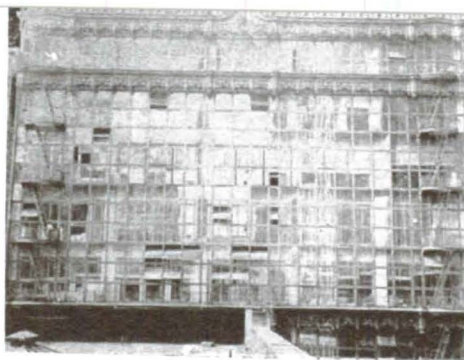




celerates this process of absorption and does so by pointing the organic interrelationship between apparently disconnected things is of tremendous educational service. The Miller Company's exhibition is one such instrument. But even such enlightened action is not enough. There still remains the essential remoteness from every-day experience of any work which is seen in a museum or similar institution on a special occasion.

The new vocabulary developed by contemporary masters is now the legitimate instrument of communication employed by increasingly large numbers of artists. The Miller Company's and similar expositions will not have fulfilled their purpose until the first acquaintance they provide develops into lasting friendship between the public and the contemporary artist—a friendship in which the former acquires the latter's products and makes these products a necessary integral part of an every-day life that has any pretension of being a part of a liberal culture.

33



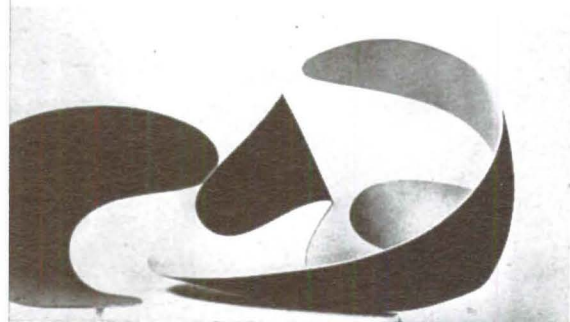
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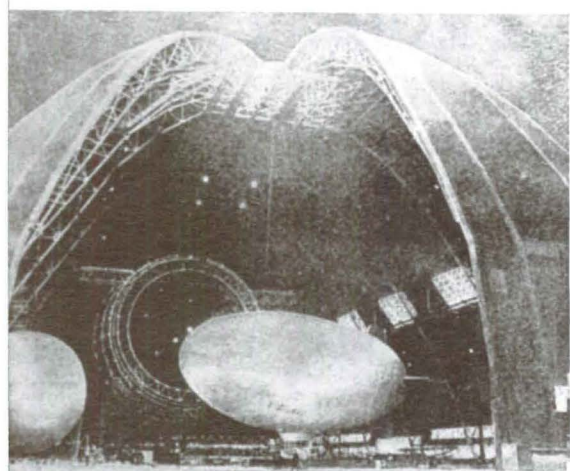
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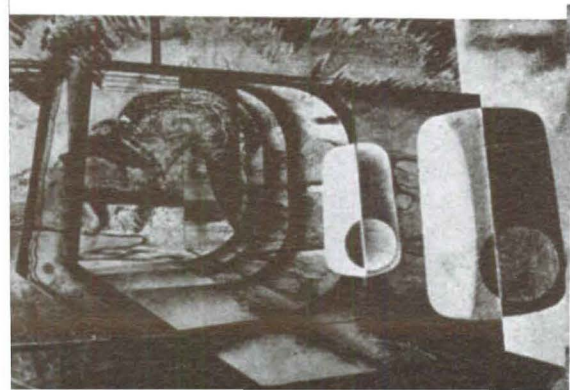
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41

New Construction

Rectilinear form

Organic dynamic form

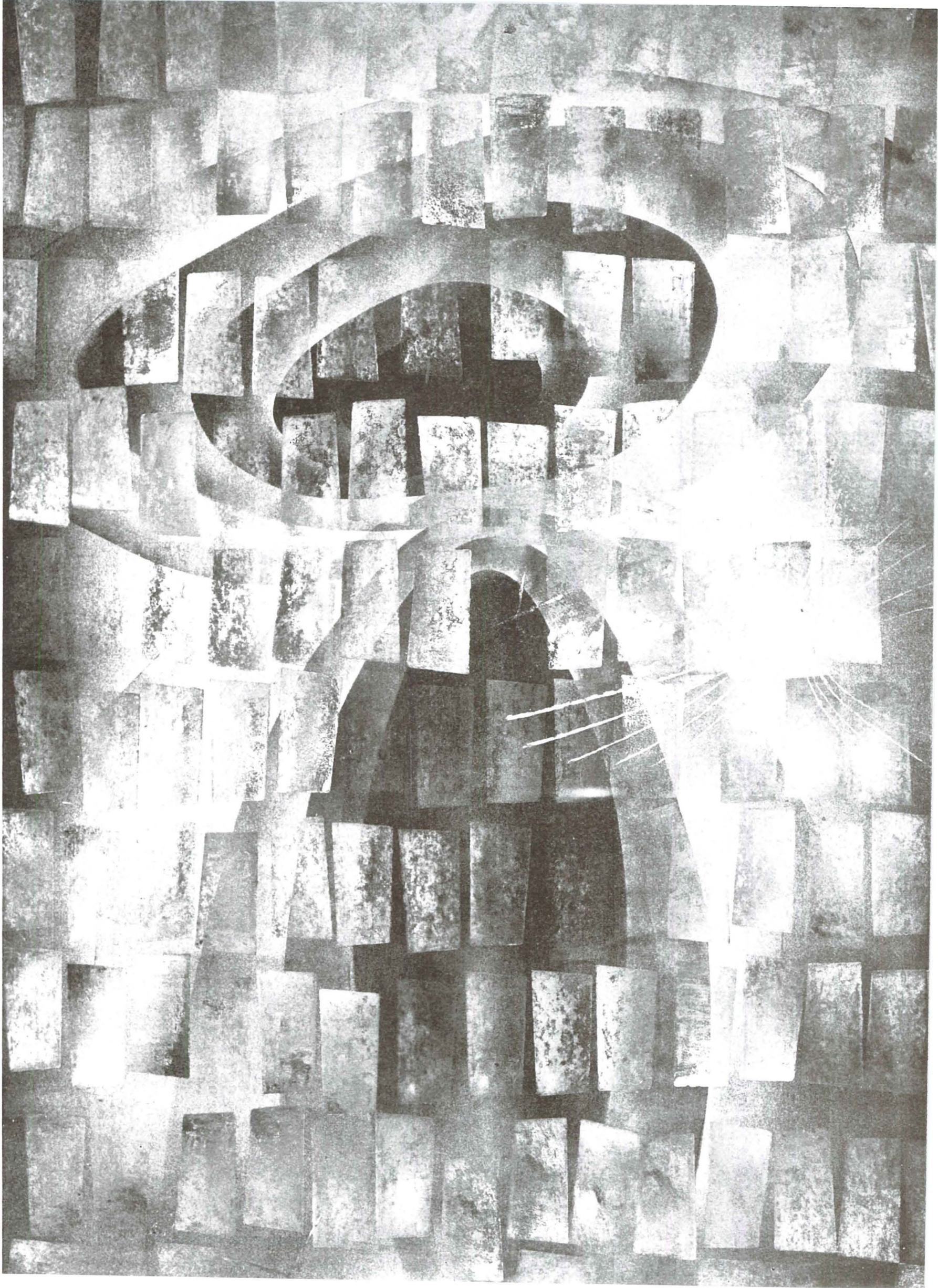
Transparency  
New Materials

Texture

Shell

1. Crystal Palace Interior 1851
2. Galerie des Machines 1889
3. Michigan Avenue—Burnham & Root Sullivan 1898
4. Carson, Pirie, Scott—Sullivan
5. Radio Mast
6. Paul Nash
7. Giacometti—Palace at 4 A.M.
8. van Doesburg—Danc
9. van der Rohe—brick plan (CUBISM—ABSTRACT ART)
10. Mondrian painting
11. Cafe de Unie—Oud
12. Moholy construction
- 12a. Aalto Chair
- 12b. Russian market project
13. Van der Rohe—31 Interior Exhibition Berlin
14. Breuer tube and canvas chair 1925
15. Construction—van Doesburg. Not illustrated.
16. Bauhaus balconies Gropius
17. Frank Lloyd Wright Bear Run cantilevers
18. B. Nicholson—Still Life 1927
19. Corbusier—Still Life 1925
20. Arp—Relief
21. Miro—Personages
22. Tekton—Penquin Pool, London Zoo
23. Tekton—Penquin Pool, Dudley Zoo
24. Aalto—Vipuri Lecture Room ceiling. Not illustrated.
25. Aalto—large plywood arm chair. Not illustrated.
26. Fabric house plan
27. Gabo—Torsion 1928 (MUSEUM OF MODERN ART CATALOG)
28. B. Fuller—Apartment building model 1935
29. Pereira—1946
30. Leger—Breakfast
31. Klee—Structural II
32. Bertoia—Composition 1944
33. Polk—130 Sutter Street, S. F.
34. Corbusier—Algiers skyscraper 1936
35. Klee—Departure of Ghost
36. Frank Lloyd Wright—Johnson glass detail
37. Frank Lloyd Wright—house entrance side. Not illus.
38. Neimeyer—church at Tampuhla tile side. Not illus.
39. Jose Rivera—Black, Yellow and Red
40. Air Patrol Hangar
41. John Tunnard—Avenue; Construction with landscape

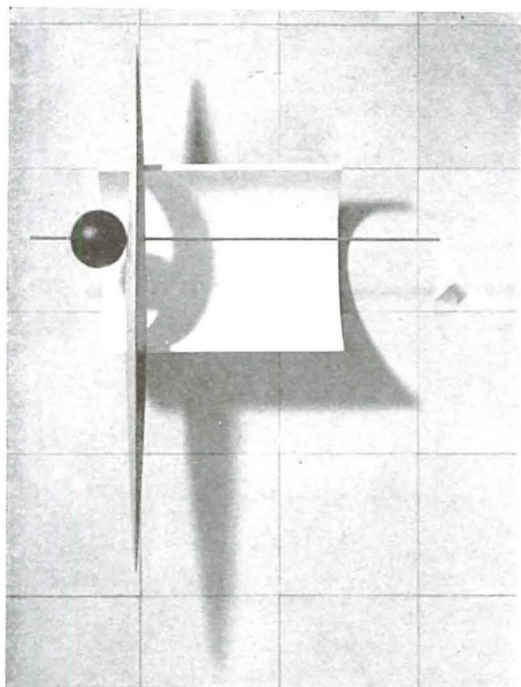












This room, formerly an extra bedroom, was converted into a study and small bar when the interior of a conventional house was re-designed. No drastic architectural changes were made other than the removal of a door, and the opening up of the closet wall to form a bar. One wall and a portion of the adjoining one are covered with vertical walnut strips running floor to ceiling and spaced to allow the white paint behind them to show through. The remaining walls are painted a terra-cotta rose, and the ceiling is white. The end wall is covered floor to ceiling with a sand-gray drapery, and the desk chair in the same material. The large chair and couch are upholstered in a brilliant yellow. The rug is a heavy beige Indian wool. The foot rail of the bar and the supports for the walnut desk and cabinets are wrapped in heavy fishing cord and sealed. The large design on the wall was planned as an integral part of the room by the designer. The background is white with the lines in black and spots of turquoise and yellow.

The sculpture illustrated above was designed by Mr. Lustig and used in the living room of the same house. It is fastened to the fireplace mass of yellow cement tile. The concave form is white, the vertical fin is natural polished birch, the ball is dull black, and the thin rod a brilliant red. Scale can be determined by the tile background, each square being one foot.

# INTERIOR

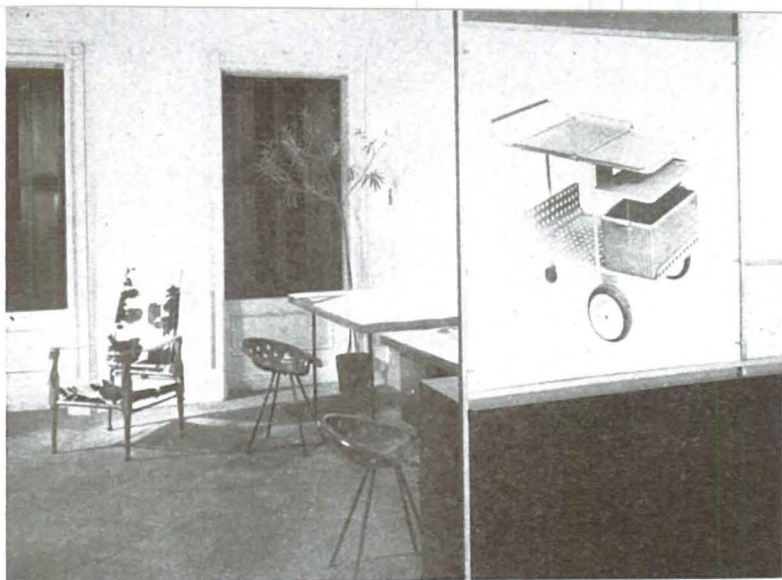
**ALVIN LUSTIG, *designer***

photographs: Garber—Sturges

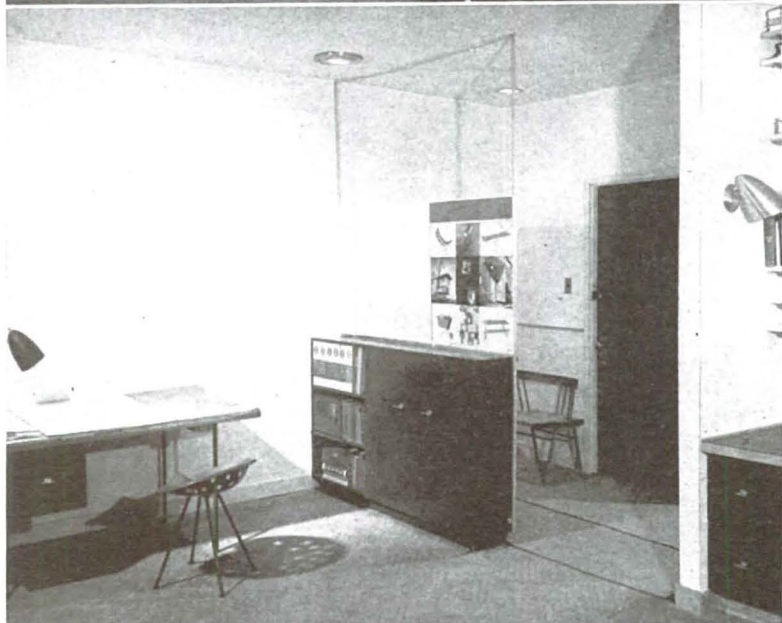




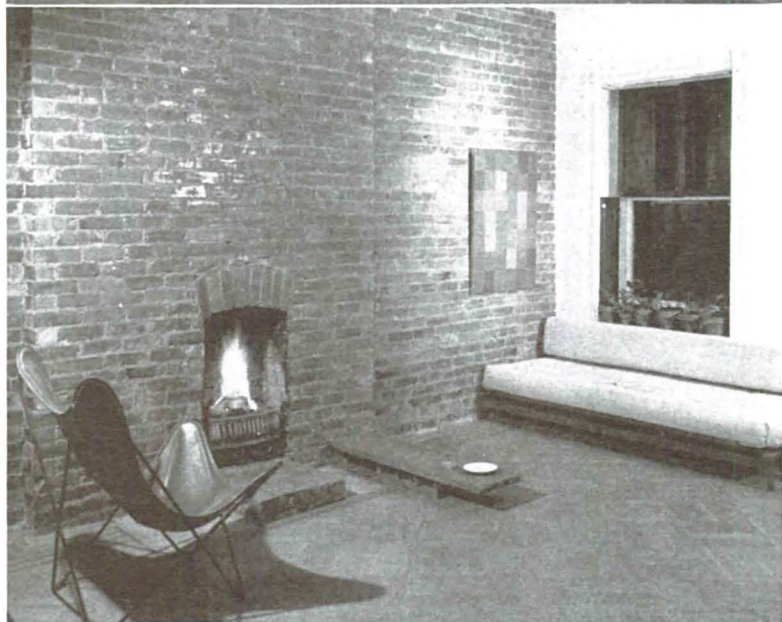
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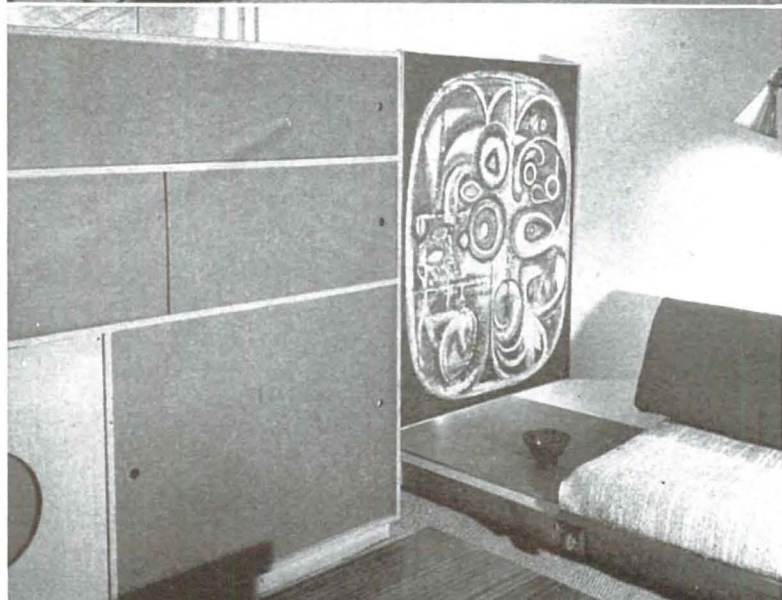
B



C



D



This is a conversion of the floor of a typical New York Brownstone into working space for Design Unit New York and living space for its two staff designers, Benjamin Baldwin and William Machado. In the original house this floor was divided into small rooms for servants. In the renovation all interior walls, except those enclosing the bathroom, were eliminated, providing a very open space subdivided by screens or low furniture partitions.

The large work room which faces south provides work tables for four, adequate storage for drawing materials, files and drawings, and a comfortable conversation group centered around the fireplace. This space and the smaller library area in the rear room are both used for informal discussions with clients.

The Design Unit is set up to produce work which reflects a close collaboration among good designers, painters and sculptors in the fields of architecture, interior design, furniture, fabrics and product design.

A. Corner of work area with drafting tables. The plowseat stools were designed by Benjamin Baldwin. The chair is an adaptation of a folding chair sold by sporting goods stores.

B. View from work area to entry. Low storage unit forms base for screen. Stool and desk lamp are Baldwin designs. Wood chair is by George Nakashima.

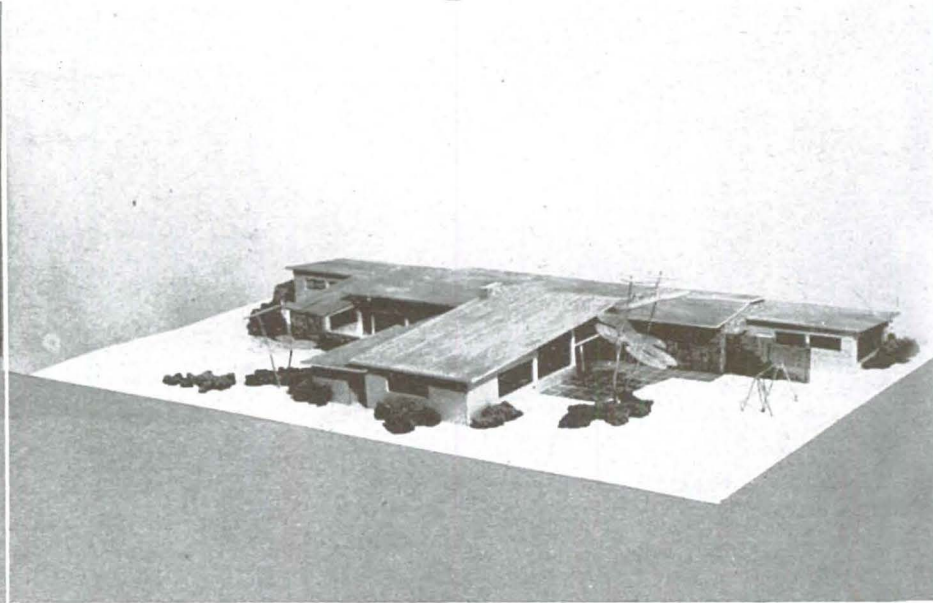
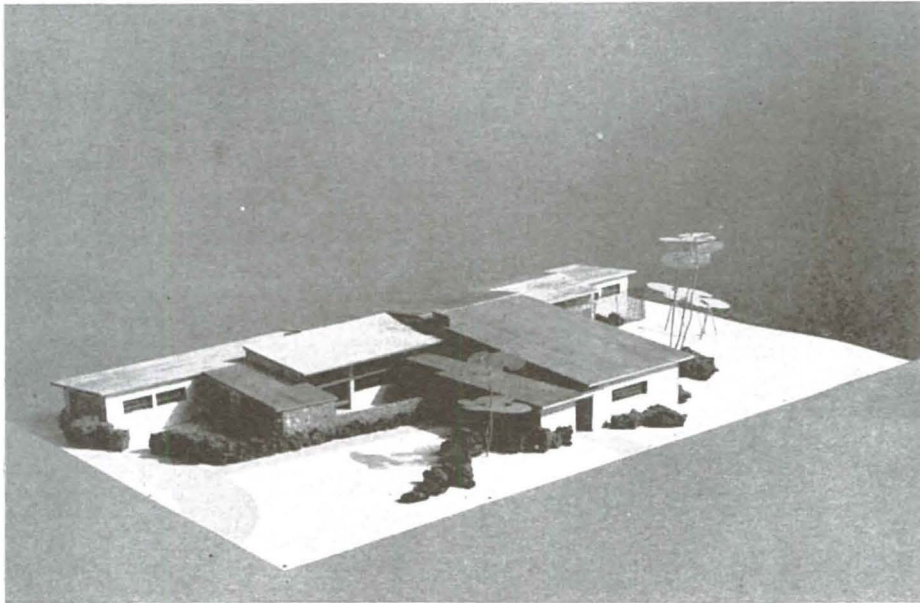
C. The fireplace wall is of natural brick. Conversation group with low couch and Hardoy chair in natural leather. Low table is of slate. The natural mahogany folding shutters are from the original house. The painting is by Paul Klee.

D. The sitting area in the rear room is divided by a case partition with sliding doors of masonite. The case is a product of Design Unit. The painting which forms part of the screen is by Richard Pousette-Dart. The textured couch and black pottery ash tray were made by Benjamin Baldwin. Clamp-on photo light for reading.

## TOP FLOOR CONVERSION by DESIGN UNIT



# DESIGN FOR A "DEPENDENT" UNIT OF A COUNTY JUVENILE HALL



In California children who are public dependents are handled under the same section of the law as juvenile delinquents, although, actually, they are merely unfortunate children who, having committed no unlawful act, are in custody because of some undesirable condition in their home environment. The reasons for separation of dependents from delinquents are only too obvious; however, many counties do not have suitable facilities to provide for complete segregation.

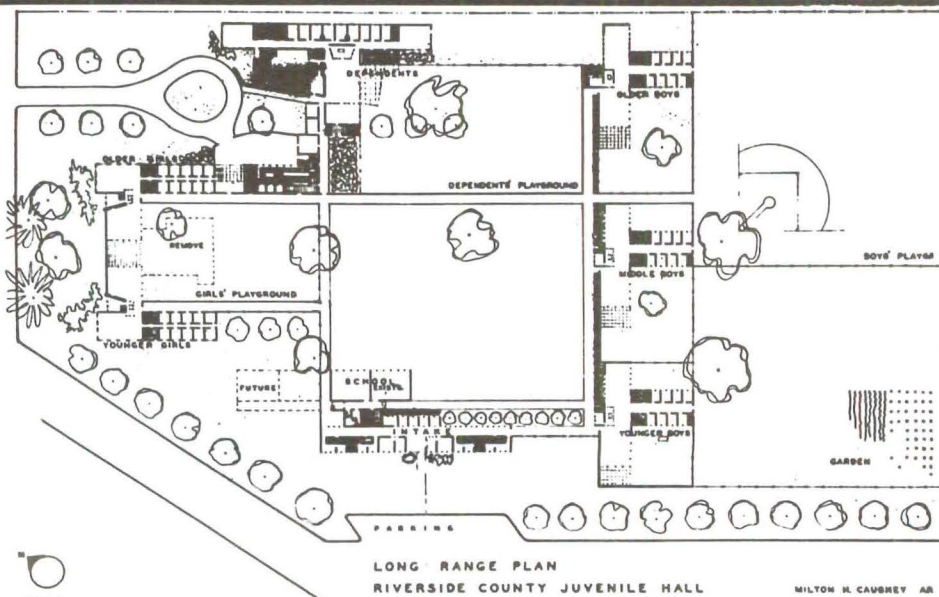
A homelike atmosphere and flexibility are two of the primary considerations in the planning of Juvenile Halls or Detention Homes. As young children react quickly to their surroundings, the atmosphere should be as much like a real home as possible, in order to facilitate the rehabilitation for which the staff is working. At the same time, as the population load varies greatly from time to time in age, sex and volume, and as most of the children must be taught health habits and, often, common courtesies, security must not be sacrificed. Almost perfect visual control is necessary at all times and must be maintained by the most advantageous scheduling of personnel. Moreover, there must be segregation, not only of boys and girls, but of several age groups.

The Dependent Unit is the most expensive and difficult to construct

of any unit in a Juvenile Hall building program, because it must provide for children from one day to eighteen years of age. In the plan of this Dependent Unit provisions have been made for the care of eight infants in a nursery. The two dormitories, one for boys and the other for girls, each provide for six. Thus it is possible to place a family together if advisable. There are eight single rooms, three of which, by control, may be used either for boys or girls. These three rooms also provide locking facilities for holding unusually disturbed children during a short acclimatizing period. The other single rooms provide segregation for the older group. A total of twenty-eight children may be simultaneously housed in the unit. A kitchenette has been provided to care for the feeding of the infants. The pantry, designed to handle food delivered from the main kitchen, will also provide dishwashing facilities for the older children, as it is considered good therapy for the children to help themselves. The building of a solid wall between the delinquents' area and the dependents' playground is contemplated, so that there will be no visual contact between the two groups.

Riverside County, California is to be congratulated for its progressive attitude and its eagerness to put into practice the most advanced theories of child care.

**MILTON H. CAUGHEY, architect**

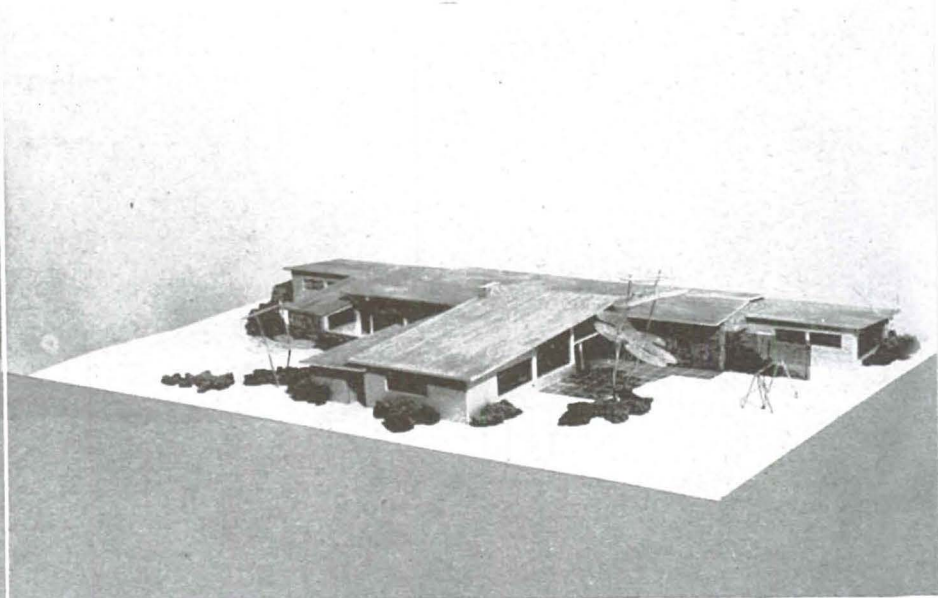
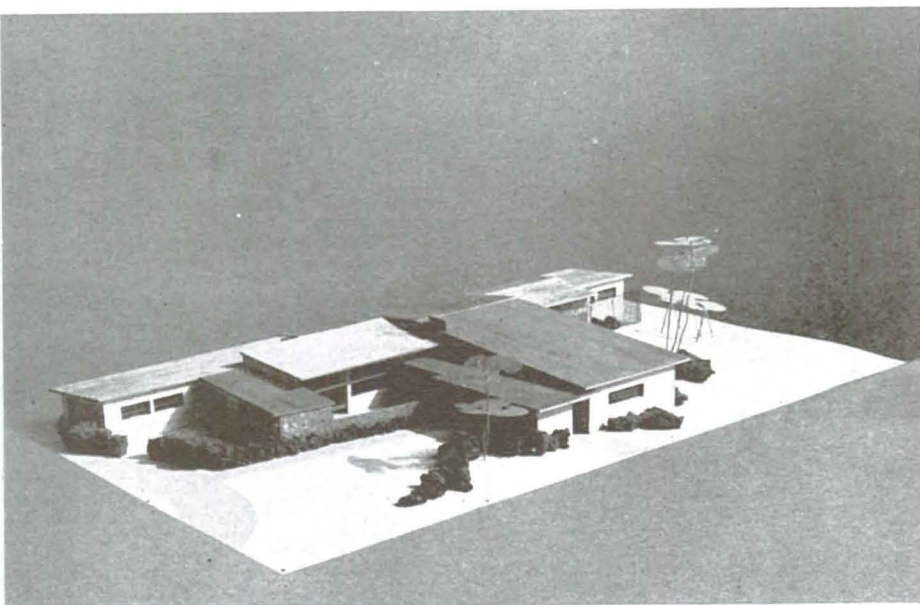


LONG RANGE PLAN  
RIVERSIDE COUNTY JUVENILE HALL

MILTON H. CAUGHEY, AIA



# DESIGN FOR A "DEPENDENT" UNIT OF A COUNTY JUVENILE HALL



In California children who are public dependents are handled under the same section of the law as juvenile delinquents, although, actually, they are merely unfortunate children who, having committed no unlawful act, are in custody because of some undesirable condition in their home environment. The reasons for separation of dependents from delinquents are only too obvious; however, many counties do not have suitable facilities to provide for complete segregation.

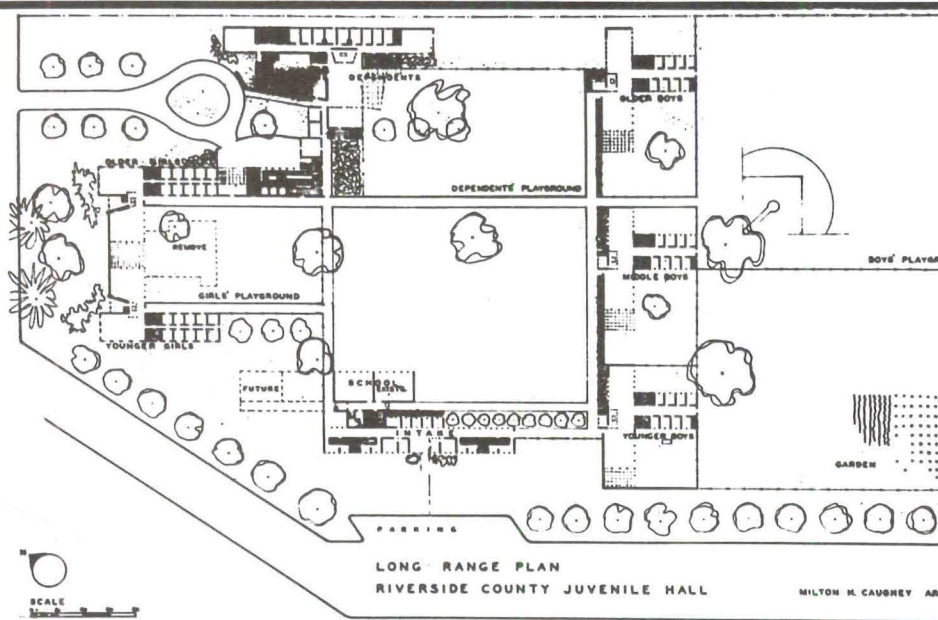
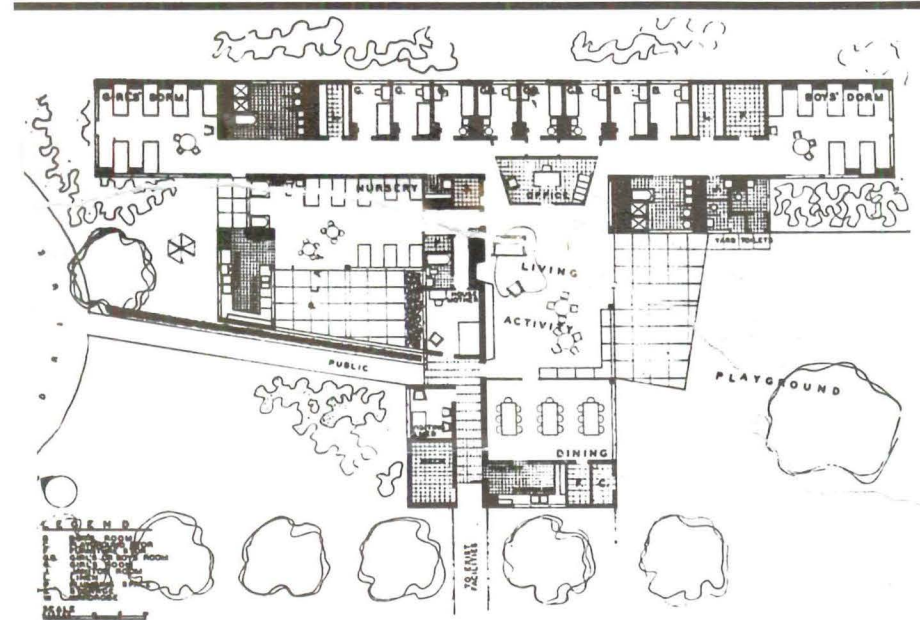
A homelike atmosphere and flexibility are two of the primary considerations in the planning of Juvenile Halls or Detention Homes. As young children react quickly to their surroundings, the atmosphere should be as much like a real home as possible, in order to facilitate the rehabilitation for which the staff is working. At the same time, as the population load varies greatly from time to time in age, sex and volume, and as most of the children must be taught health habits and, often, common courtesies, security must not be sacrificed. Almost perfect visual control is necessary at all times and must be maintained by the most advantageous scheduling of personnel. Moreover, there must be segregation, not only of boys and girls, but of several age groups.

The Dependent Unit is the most expensive and difficult to construct

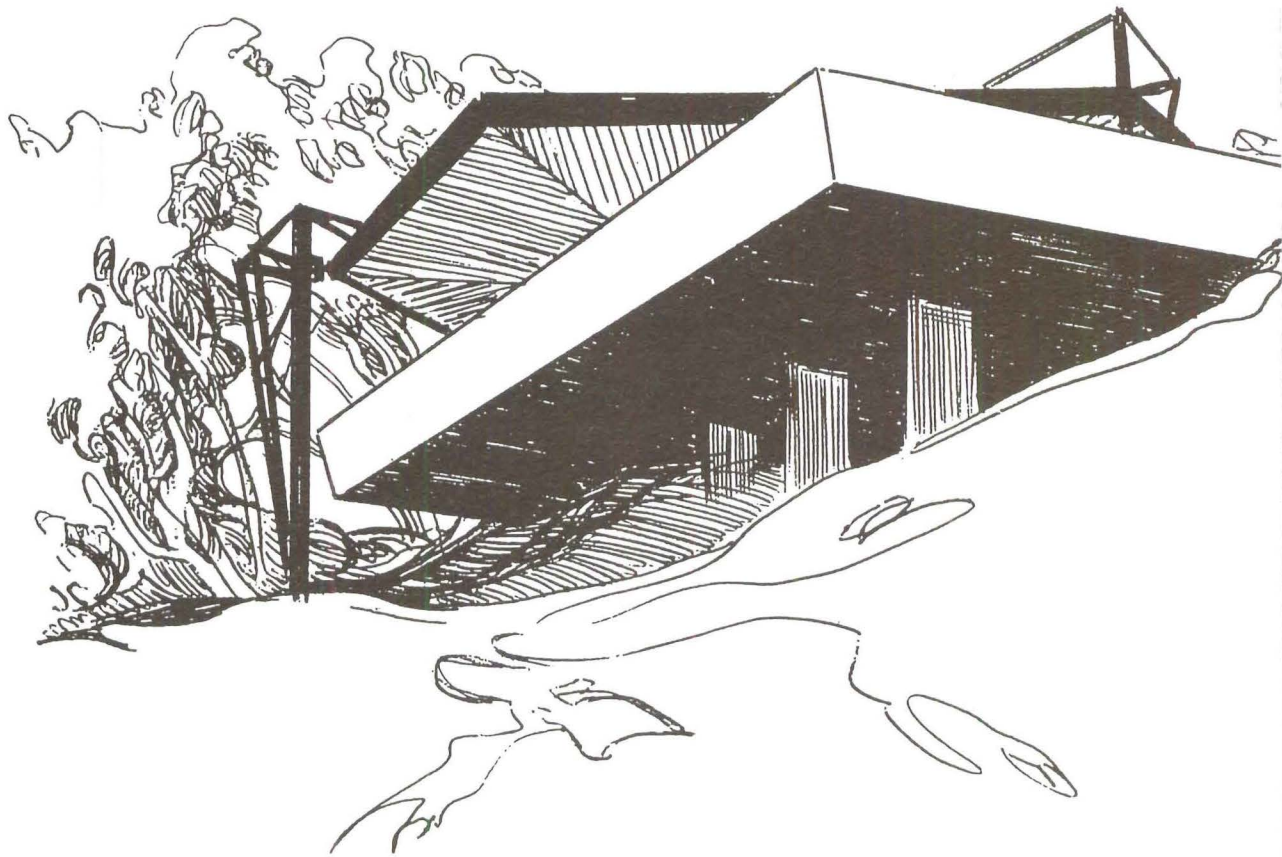
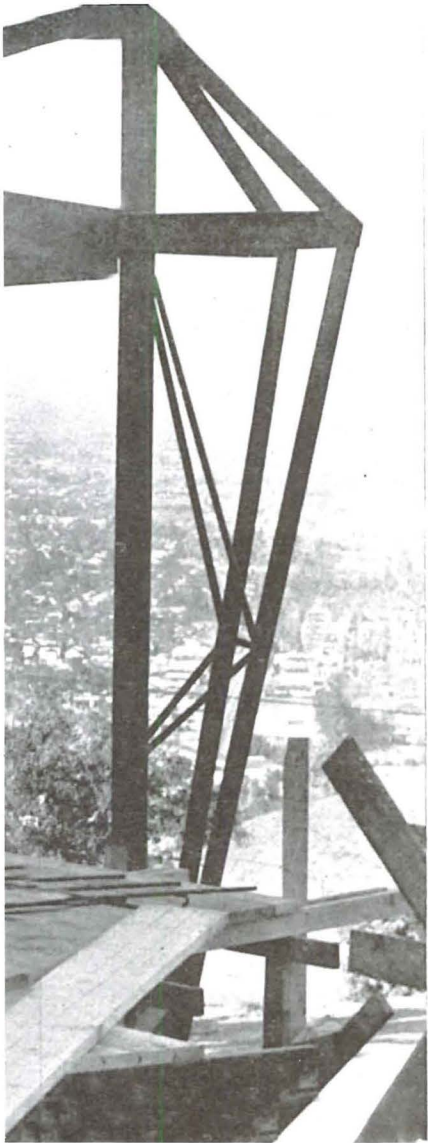
of any unit in a Juvenile Hall building program, because it must provide for children from one day to eighteen years of age. In the plan of this Dependent Unit provisions have been made for the care of eight infants in a nursery. The two dormitories, one for boys and the other for girls, each provide for six. Thus it is possible to place a family together if advisable. There are eight single rooms, three of which, by control, may be used either for boys or girls. These three rooms also provide locking facilities for holding unusually disturbed children during a short acclimatizing period. The other single rooms provide segregation for the older group. A total of twenty-eight children may be simultaneously housed in the unit. A kitchenette has been provided to care for the feeding of the infants. The pantry, designed to handle food delivered from the main kitchen, will also provide dishwashing facilities for the older children, as it is considered good therapy for the children to help themselves. The building of a solid wall between the delinquents' area and the dependents' playground is contemplated, so that there will be no visual contact between the two groups.

Riverside County, California is to be congratulated for its progressive attitude and its eagerness to put into practice the most advanced theories of child care.

**MILTON H. CAUGHEY, architect**







These are frames for several kinds of independent roof structures. The idea began with an attempt to provide flexibility—to erect an ample roof and floor which could be closed in serviceable areas. These areas are conceived to be completely fluid, either permanent or to be rearranged for future use. The non-structural walls can serve as anything from screen cabinets to curtains. As much or as little of the building under the roofs may be enclosed as desired, making an easy “inside-outside” arrangement for any orientation. The structures are also an attempt to make new design more tangible and understandable for builders and carpenters.

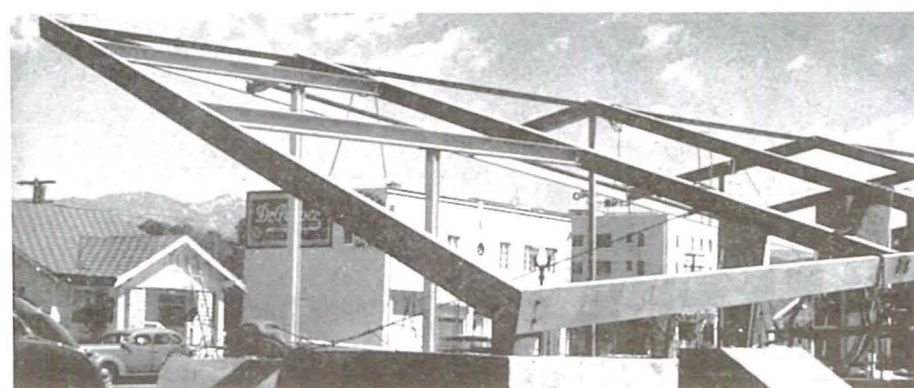
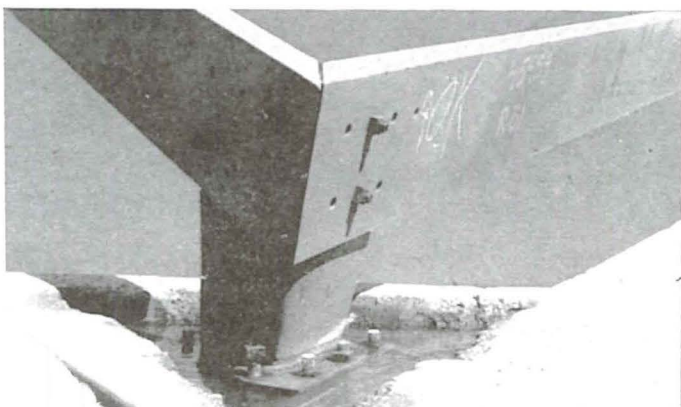
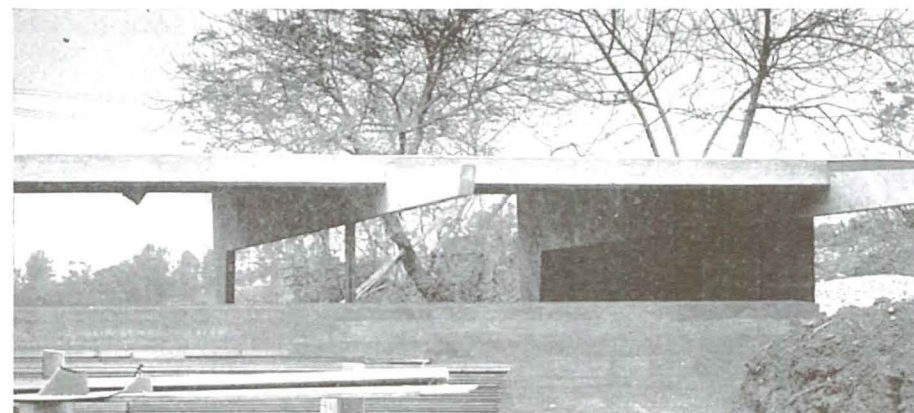
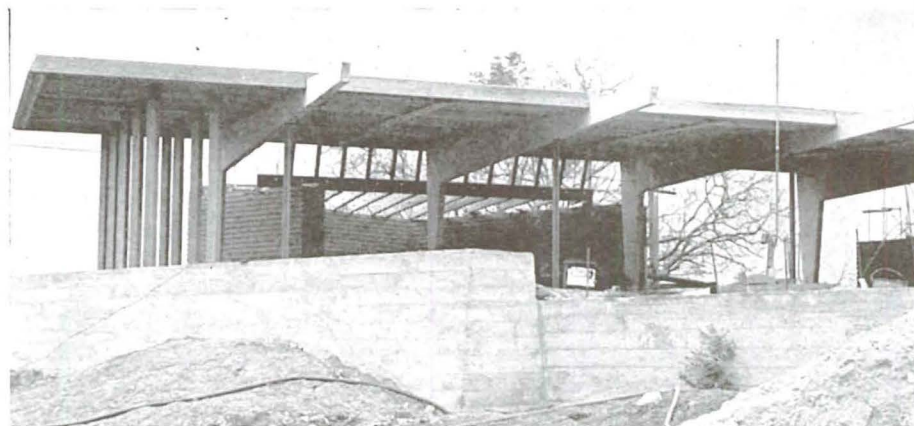
Steel was used generally because it represented (aside from long spans) a fixed erection cost as against wood, the price of which was subject to constant fluctuation.

The hexagonal steel roof is designed to fit any lot, level or hillside. It is supported at three points which dig into the ground for firm support without cumbersome retaining walls. In every case the entire building can be erected at once, with roofs constructed first on their independent footings, the ample floor space which, extending beyond the roof line, makes elastic living arrangements possible.

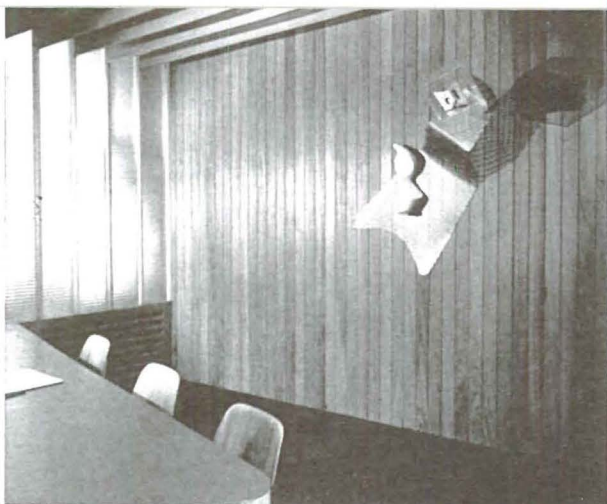
Opposite page, top: One of two houses being built at the same time, showing two of three steel supports.

Right, top: Children’s wing of the Dr. Edgar Maner House.

Right, bottom: Tower Motors show-room and offices.







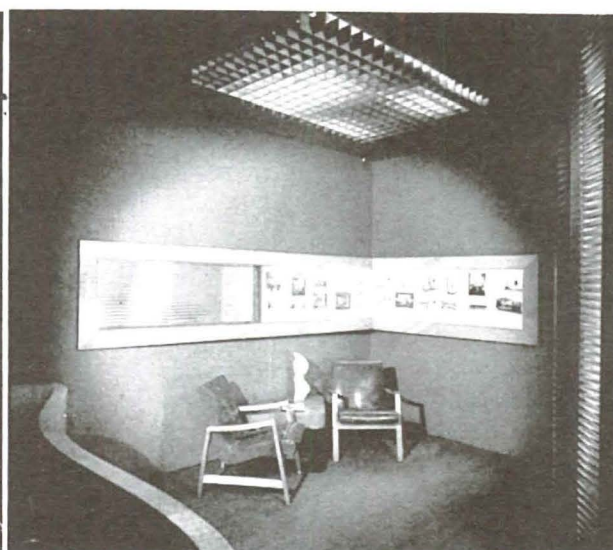
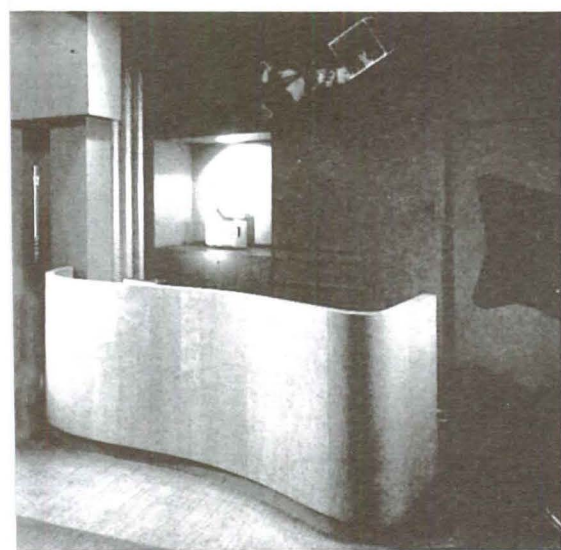
## AN INDUSTRIAL DESIGN OFFICE

This space devoted to office, designing, and reception area is a segment of a large loft factory. The offices represent the designers' solution of the problem of placing a completely modern working office in such a setting. The factory ceiling is concealed by 12" vertical slats placed about 20" below it. Fluorescent lights are placed above the slats. The third-dimensional wall decoration consists of a loose form of expanded metal, an abstract plaster form, and a model encased in a plastic cube suspended by a thin wire. The glazed area shown was created to conceal the typical factory windows and, at the same time, not to critically hamper the passage of daylight.

The receptionist desk is of a specially constructed curved birch. The plastic cube above the desk is hollow and contains a display model. A horizontal frame on the wall is a lighted shadow box for the display of photographs of executed work.

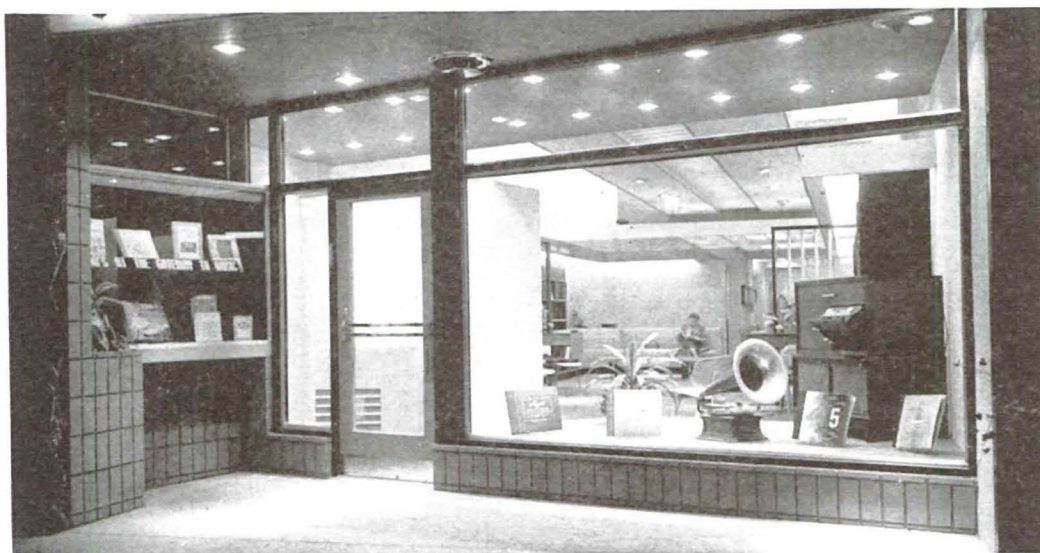
The utilitarian shape of the combination desk-work table is illustrated below. An extensive drawer filing area is shown back of the desk. The colors and textures in the reception area are as follows: walls are a very brilliant shade of grayed vermillion; floors are a grayed blue Jaspe linoleum; woodwork is natural birch; fluorescent ceiling fixture was constructed in the designers' shop. The use of expanded metal on the wall protects the surface from dirt and wear.

**KENNETH W. OLSON, designer**



photographs: Hedrich Blessing





## GATEWAY TO MUSIC, A SHOP

The owner's specifications to the architect were: to design a store which would be informal and non-commercial in character; a place where lovers of good music and books would enjoy spending an hour or two in browsing and talking shop; where the facilities would provide maximum efficiency in handling floor and mail-order sales and where the employees could perform their duties under ideal conditions.

The main record room, which lies immediately behind a simple front of red brick and ebonized wood, is in full view from the Wilshire Boulevard entrance. The walls are lined with well-lighted library shelves, freely accessible to customers. Two show-cases with attractive planting separate this 20x50 foot room into four sections, permitting a logical arrangement of the records and providing a greater feeling of intimacy. A variety of pastel colors—red, yellow, gray and green are used architecturally, not merely applied for decoration. The same is true of the combination of woods in natural and black-lacquer finish on the show-cases, and the combed and grained panels on walls and partitions.

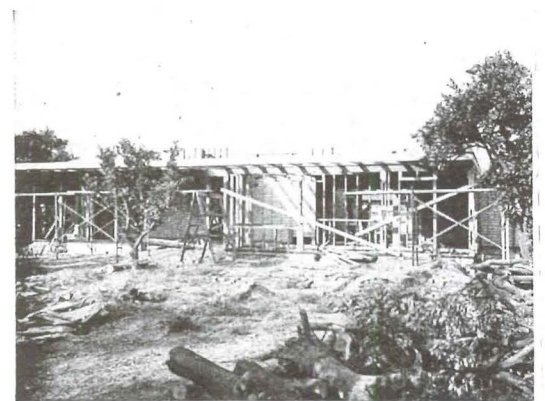
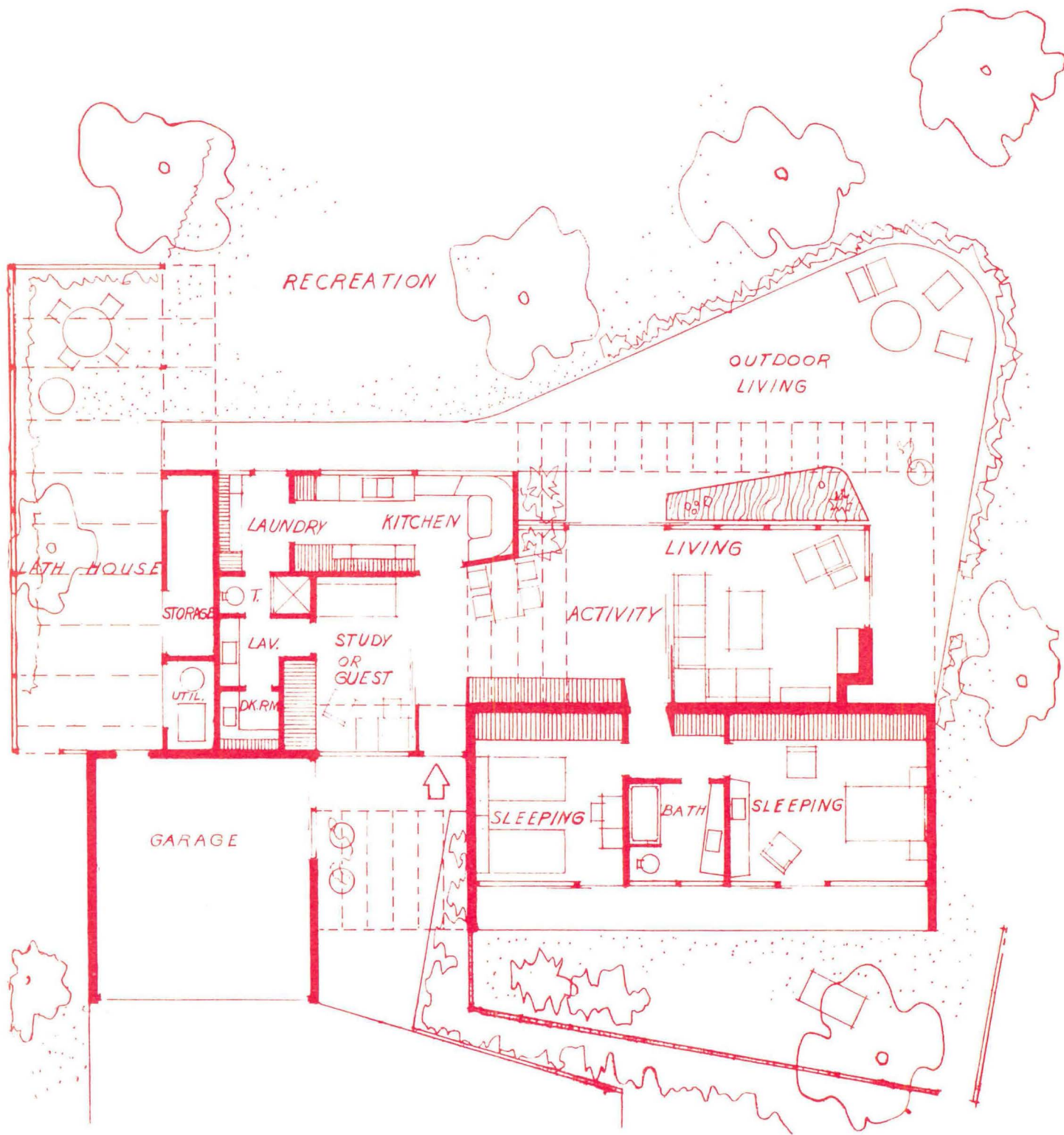
Beyond the main record room is the wrapping desk, which is connected with the basement store-room by a dumb-waiter; the book department; a series of six listening-rooms and one of the offices. A rear entrance leads directly to a spacious parking lot. The radio show-rooms and Alfred Leonard's office are on the mezzanine. Business offices, shipping and storage facilities are below.

**ROLF SKLAREK, architect**



photographs: Julius Shulman







# CSH #7

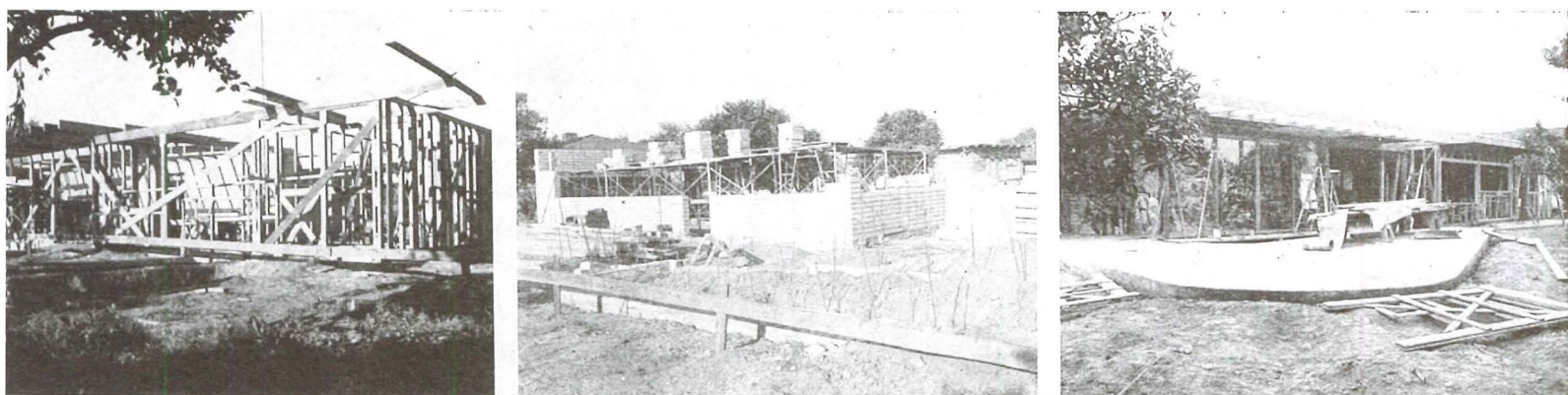
CASE STUDY HOUSE SEVEN

Work is being completed on this, the seventh in the continuing series of case study houses developed by Arts & Architecture. This house was designed for a hypothetical small family consisting of three active people, a father, a mother and one child. With a floor area of approximately 1600 square feet, emphasis has been placed on features of indoor and outdoor living on a relatively small property.

The house is constructed of simple materials used wherever possible for the best economy. The floor is waterproof concrete slab; the walls are lightweight building blocks, exposed both inside and out. The roof is cold processed composition on wood construction. Suitable plywood has been used in both interior and exterior for necessary contrasts. The accompanying floor plan and the house-under-construction photographs indicate the orientation of the house and the techniques used in building. In general plan, the arrangement is composed of a three-zone living area: one for study, one for activity, and one entirely out of traffic for relaxation and conversation. The three zones can, however, be combined for entertaining and a general expansion of living, but at the same time, they can be separated quickly by sliding panels for separate use. The equipment will be all gas with the exception of electric bath heaters. The concrete floor is to be covered throughout with asphalt tile over which linen rugs will be used in some areas.

Case Study House No. 7 is to be opened for public inspection from July 1 through September. The address is 643 North Deerfield Road, San Gabriel. The hours will be from two to four P.M., Tuesdays through Saturdays, and two to six P.M. on Sundays.

**THORNTON M. ABELL**  
*architect*





# They had a Problem..



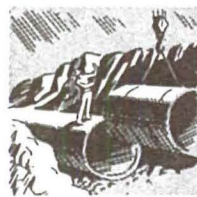
SULPHATE RESISTANT



BRICK MIX



POZZOLAN



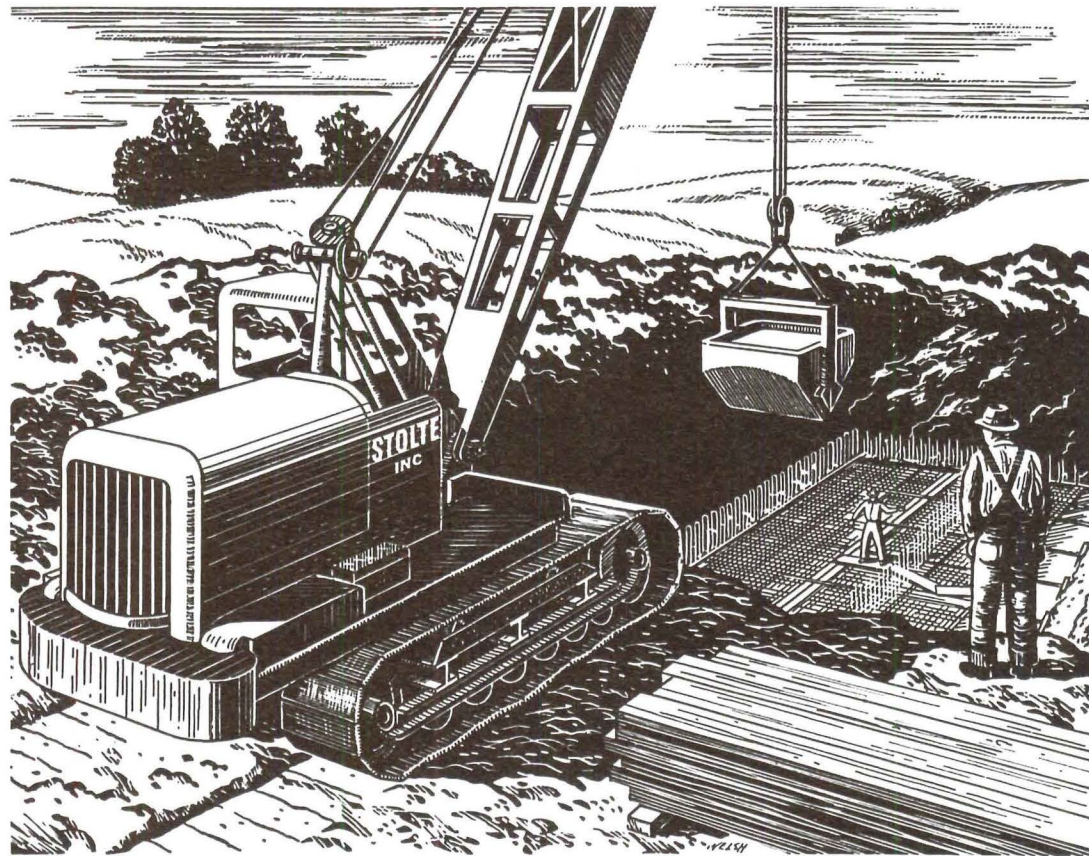
PRONTO



PLASTIC



HIGH-EARLY STRENGTH



## Permanente **STANDARD PORTLAND** was the answer.

The Mill Valley Municipal Sewage Pumping plant, at Mill Valley, California, posed a very difficult problem in concrete construction. Unfavorable terrain, with blue mud clear to bed rock, made it necessary to excavate 20 feet below high tide level to obtain a steady foundation. This raised the additional problems of high water pressure (10 lbs. per square inch), danger of the unit "floating" and the need for water-tight concrete walls, in order that seepage would not enter the motor room, ruining the delicate electrical installation.

STOLTE, INC., General Contractors, and JOHN S. BATES, Engineers in charge of construction, chose Permanente **STANDARD PORTLAND CEMENT** as the cement best suited to make concrete that would solve these multiple problems.

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## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.*

### APPLIANCES

• (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

• (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40# built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

• (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (470) Health-Mor, Inc.: Brochures, full information Filter Queen vacuum cleaner, exclusively merit specified for all CSHouses; no bag—instead cellulose filter in spacious metal container; empties easy as waste basket; 42 ounce wand and full set accessories, including paint sprayer and waxer; efficient, sensible.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CS House Number 1.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

### BOOKS

(491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

### CABINETS, COUNTER TOPS

(399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

(526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design endless combinations of units full specification service available.

(493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.

• (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.

• (400) StorageWall, Inc.: Brochures, data StorageWall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

### DRAFTING ROOM EQUIPMENT

(458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.

(482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.

(483) Listo Pencil Corporation: Information new drafting pencil with full vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good drafting room tool.

(494) Rapidesign, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.

(495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead sharp; Bakelite plastic with hollow-ground blades; portable, size of salt shaker; handy gadget.

### ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

• (208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

• (449) Cannon Electric Development Company: Folders, information Canon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.

• (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.

(537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes; spotlight units for accent lighting; heavy gauge metal chassis, cast aluminum ends.

(528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.

(533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built-in, portable and "packaged" units and stand-type ventilating fans; "must" data.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

### FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

ARTS AND ARCHITECTURE, 3305 Wilshire Blvd., L.A., 5, Calif

Please send me a copy of each piece of Manufacturers' Literature listed

No.	No.	No.	No.
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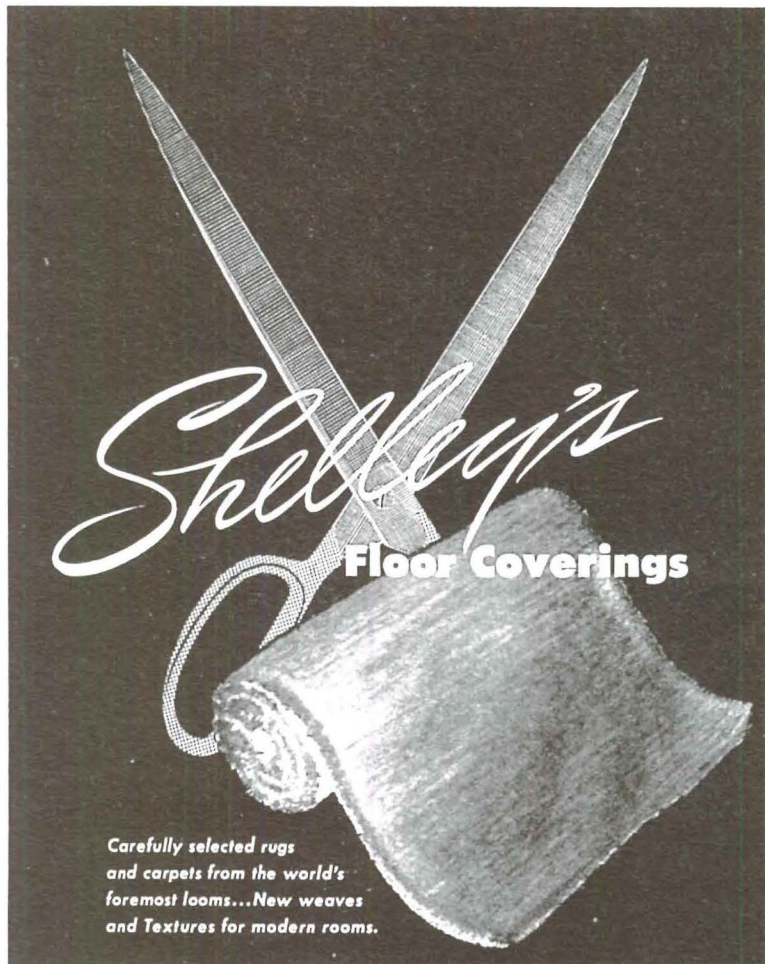
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• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (538) Square D Company: Brochures Safelex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CSHouses.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, ranges, water heaters, cabinets, other equipment; valuable data.

#### FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

• (301) Brunswick & Fils: Information one of best sources of contem-

porary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

(549) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.

(302) E. I. duPont de Nemours & Company: Brochure Fabr'lite, new synthetic resin plastic-coated fabric for upholstery; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by big manufacturer.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

• (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7; definitely worth investigating.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.



NO "RUSH HOUR" PROBLEMS with this dual Pullman lavatory. The Hermosa Dura-Glaze Tile floor and drainboard deck are Coral-Pink (BH-177). The walls are of the companion color but in Satin Matte texture (BH-187). Hermosa Tempo Tile...one of Hermosa's many special shapes and designs...is used under the mirror.

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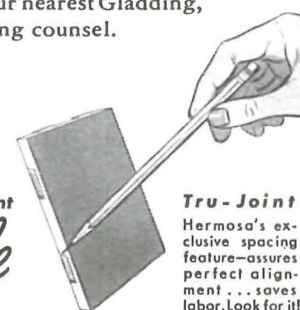
Hermosa Tru-Joint Tile in its extensive color palette is the west's leader in quality. Visit or write your nearest Gladding, McBean & Co. office for color and styling counsel.

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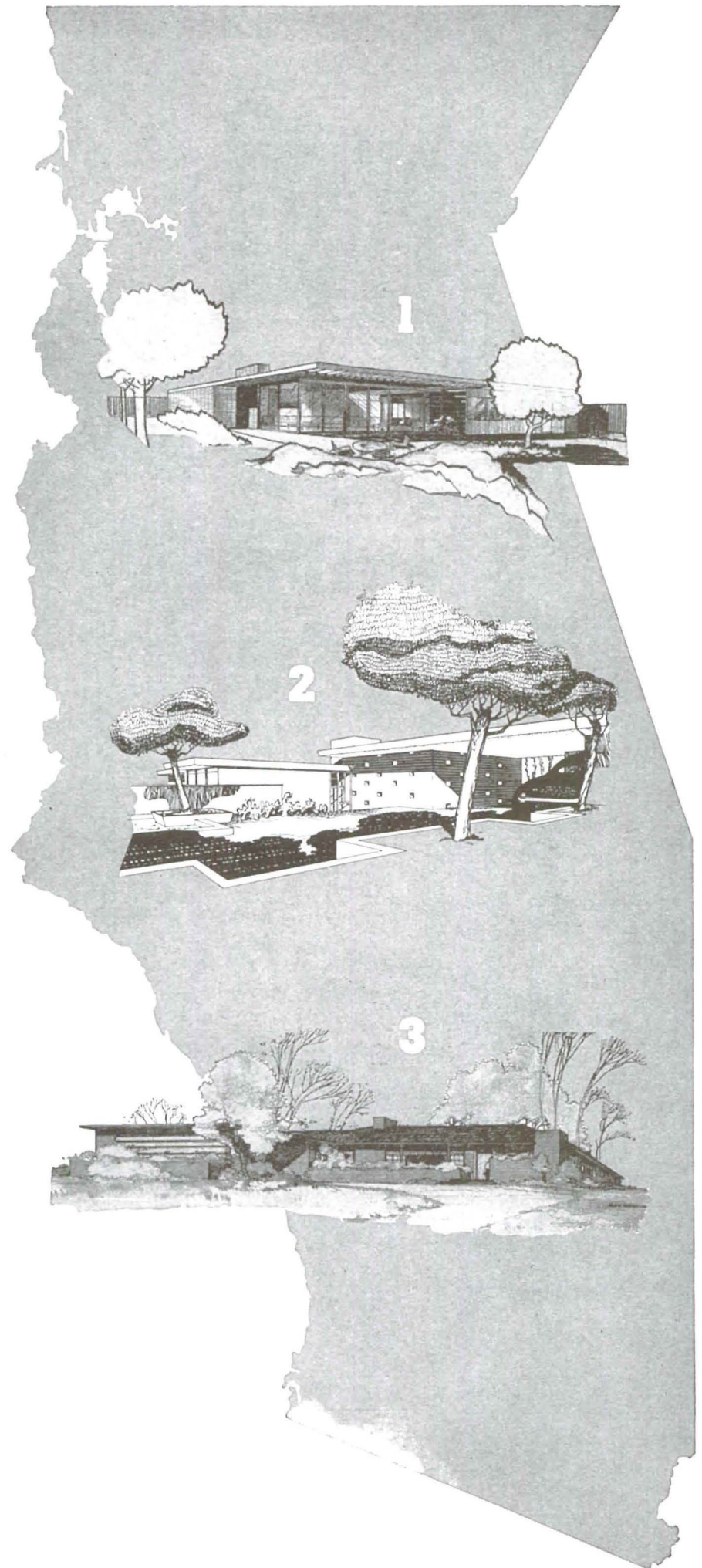
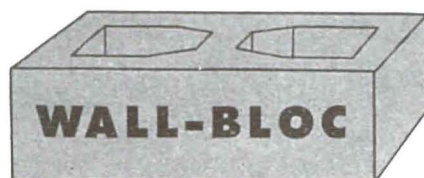
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*in Southern California*  
*the trend is **LIGHTWEIGHT MASONRY** . . .*

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PROGRAM OF THE MAGAZINE  
**arts & architecture**

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(558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.

• (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

• (431) Menlo Textiles: Information, samples handloomed contemporary fabrics designed by Henning Watterston; textured upholstery, drapery fabrics; natural or custom-dyed.

(305) Pantasote Corporation: Free swatches, information Pantasote coated upholstery fabric; virgin vinyl; wide color range; new product worth investigating.

(539) Reg-Wick Hand Woven Originals: Information custom designed handwoven upholstery, drapery fabrics; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.

(444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.

(306) Textileather Corporation: Brochure Tolex upholstery, wall covering

plastic leathercloth; tailors well, cleans easily, stain resistant; wide color range.

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gro-point carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

• (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains

**merit specified**

## AS STANDARD EQUIPMENT ... in Arts & Architecture Case Study Houses

**Sunbeam**  
MIXMASTER

**Sunbeam**  
TOASTER

**Sunbeam**  
WAFFLE-BAKER



**Sunbeam**  
COFFEEMASTER

**Sunbeam**  
IRONMASTER

**Sunbeam**  
SHAVEMASTER

Made and guaranteed by SUNBEAM CORPORATION (Formerly Chicago Flexible Shaft Co.)  
5600 W. Roosevelt Rd., Dept. 140, Chicago. Canada Factory, 321 Weston Rd. So., Toronto. Over Half a Century Making Quality Products



## Facts you should know about a brand new material

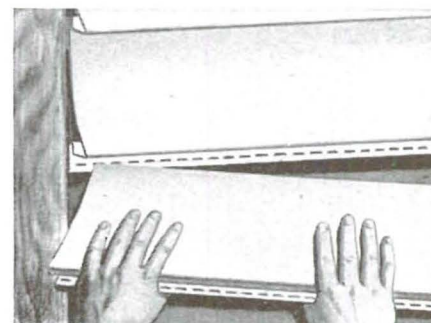
A totally new kind of building material is ready for you now: precision-produced Kaiser Aluminum clapboard Siding and Roofing. Along with permanent, flawless beauty, this tough aluminum siding and roofing assures *long lasting* economy—*maximum* strength.



**IT COSTS NO MORE** than conventional materials. In fact, it actually *saves* on construction costs. Here's how: Pre-punched nail holes speed work. It requires fewer nails, less paint (because it absorbs none) and no underlying wood sheathing. And it can be worked easily with ordinary wood tools.



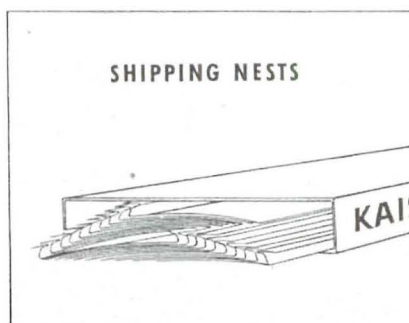
**SAVES YOUR CLIENTS** money, too! Besides lasting for generations, it will never need ordinary maintenance. For this light, strong metal can't rust, warp, rot or crack. Can't be weakened or marred by knots, splits or sawing scars. Can't be damaged by rats or termites, either, and resists fire.



**ONLY KAISER ALUMINUM** clapboard Siding and Roofing has a curved surface. When each piece is nailed down by its lower edge, the pre-formed curve produces a tension which results in a rigid, weather-tight joint. It eliminates wrinkles and sheen, produces deep shadow lines.



**BECAUSE** it comes from the mill already prime-painted, it offers a smooth, firm base for superb paint finishes of any color. Paint lasts longer, too, with less danger of cracking, peeling or blistering. And colors stay alive longer, for aluminum doesn't soak up paint-fading moisture. Notice how all nails are completely and forever hidden!



**IT IS SUPPLIED** in standard lengths of 10, 12, 14 and 16 feet. Siding is  $6\frac{7}{8}$ " wide, .030" thick. 1143 base feet weighs 580 lbs., will give 1000 square feet of wall coverage. Roofing has an exposed width of  $8\frac{1}{2}$ ", is .025" thick. Siding shipped in boxes containing 200 base square feet. Shipping weight approximately 106 lbs.



**KAISER ALUMINUM** clapboard Roofing has the same basic design and beauty. It has a pre-curved surface which makes a weather-tight joint when nailed down. As with the Siding, no underlying wood sheathing is needed—so it is both a *structural* material and a waterproof *roofing* material! And it can be applied at a lower cost than shingles!

Kaiser Aluminum clapboard Siding and Roofing is the logical successor to all other exterior building materials. Nothing else can match its combination of sheer beauty, long life and lasting economy!

You can't afford to pass up all these advantages. Learn more about them! Phone, wire, or write today for free folder packed with detailed information.

# Kaiser Aluminum

## SIDING AND ROOFING

a Permanente Metals product

SOLD BY PERMANENTE PRODUCTS COMPANY, KAISER BLDG., OAKLAND 12, CALIFORNIA . . . WITH OFFICES IN:  
Atlanta • Boston • Buffalo • Chicago • Cincinnati • Cleveland • Dallas • Detroit • Indianapolis • Kansas City • Los Angeles  
Milwaukee • Minneapolis • New York • Oakland • Philadelphia • Salt Lake City • Seattle • Spokane • St. Louis • Wichita



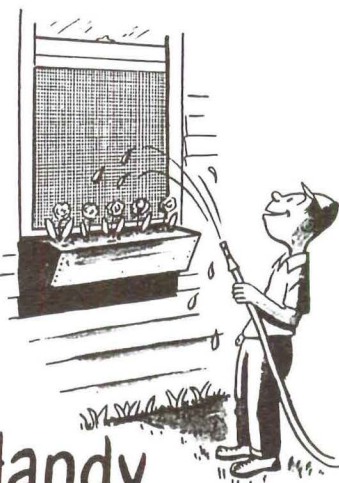
# Now-A New Kind of Screening

**merit specified**  
and featured in C.S.H. No. 7



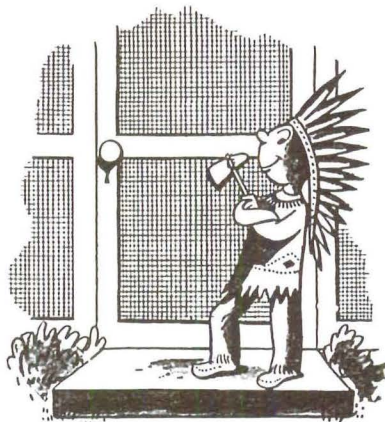
## Handsome

Good looks are just a part of this amazing new screen material. Because it is absolutely rustproof... corrosion proof, LUMITE can never stain the sills or side-walls of your house—never become ugly-looking or discolored.



## Handy

Perfect for the man-about-the-house, LUMITE is the no-upkeep screen. It never needs painting or any protective coating. It's amazingly easy to handle—you can cut it with ordinary scissors... no special tools. No scratched fingers.



## Different

For information and free sample write Dept. 354, Lumite Division, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

Made from saran plastic, the fibres of this amazing material give LUMITE qualities never before imagined in an insect screen. Imagine—if you can—a screen completely unaffected by water sun, smoke, soot, acid fumes, or salt spray. That's LUMITE! Sold by leading Hardware, Lumber or Building Supply dealers.

Screen once and for all with

# LUMITE

Woven of saran



colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

• (74) Tile-Tex Company, Inc.: Brochures Tile-Tex asphalt tile, Mura-Tex plastic walls, Flexachrome plastic floors; well illustrated in full color, with full descriptions, color charts for all products; one of best lines by one of best manufacturers; well worth file space.

### FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast, Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward

J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

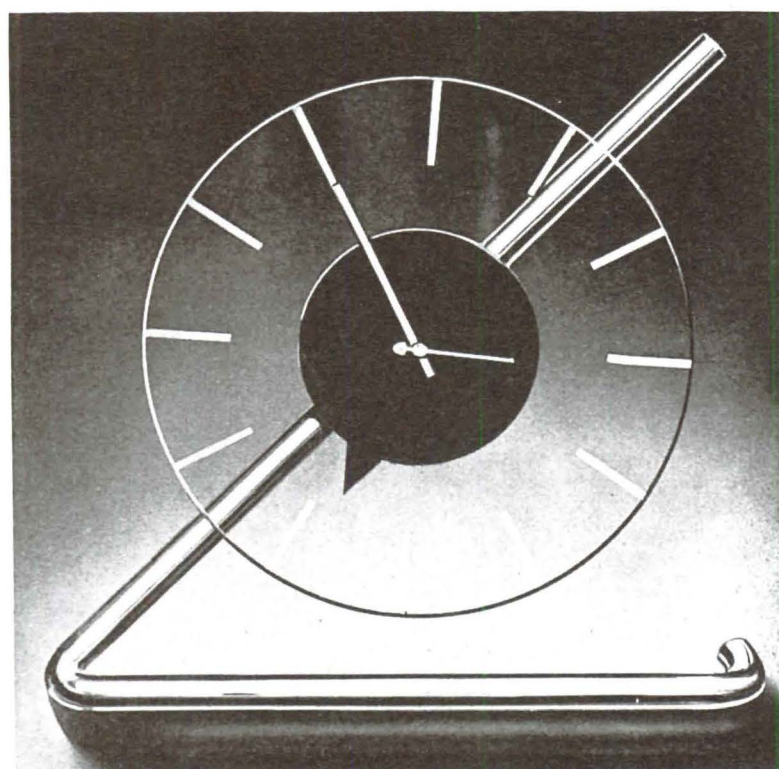
• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Noguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, tarp, fabric upholstery; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Noguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectional, bridge tables, custom designs.



contemporary clocks  
merit specified  
in all case study houses

howard miller clock company

Z E E L A N D • M I C H I G A N





*Chronotherm*

## THE FINEST THERMOSTAT EVER BUILT!

**Whatever temperature is desired  
... comfort when the family arises**

### New DESIGN

- " FEATURES
- " APPEARANCE
- " PERFORMANCE
- " CONVENIENCE

WITH Chronotherm, Honeywell's new electric clock thermostat, home owners enjoy the most carefree heating comfort they have ever known. In the evening, the temperature is automatically reduced or the heat supply shut off entirely at the desired time. Then in the morning, the desired daytime temperature is restored gradually, without overshooting, before the family arises. No more shivering while waiting for the heat to come on. And throughout the day, Chronotherm keeps homes at just the right temperature. Should a sudden chill spell occur, heat is turned on automatically and shut off when the thermometer outside rises. The result — 24 hour comfort without a worry about heating plant operation, and with fuel economy as well. Minneapolis-Honeywell, in Los Angeles, 2840 E. Olympic Blvd.; in San Francisco, 1138 Howard St.

The handsome new Chronotherm is one of the features in Case Study House 7 . . . Look for it.

MINNEAPOLIS  
**Honeywell**  
CONTROL SYSTEMS



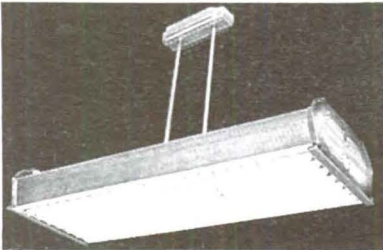
## Touch lights on!

# TOUCH-PLATE

LOW VOLTAGE  
LIGHT CONTROL SYSTEM  
IN CASE STUDY HOUSE #7

**TOUCH-PLATE DISTRIBUTORS, INC.**

2038-42 Bay Street • Los Angeles 21, Calif.



**SUPREME** presents  
Imperial Fluorescent  
LIGHTING AT ITS FINEST

- Industrial
- Commercial
- Channel
- Fixtures
- High Power
- Factor

**SUPREME**  
Lighting Corporation  
1630 South Essex Street  
Los Angeles 21

### SPECTACULAR MODERN HOUSE

#### FOR SALE

House designed by John Lautner, Architect. Just completed. Property ½ acre with panoramic view, five minutes from Hollywood. 2 bedrooms and den; 1½ baths; fireplace; radiant heat; all-electric kitchen with garbage disposal and automatic dishwasher. Natural hardwood interior; redwood exterior. 3540 Multiview Drive.

Telephone Owner: Wyoming 0888

(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (460) Everett Sebring Furniture: Unusual brochure illustrating beautiful designed line of low contemporary tables; large single tables or groups of small tables assembling into one large table; wide range finishes; surfaces wood, cork or leather; also incidental pieces; sold direct to consumers only.

(540) Tappan-Keal: Brochure well designed line contemporary California furniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of best West Coast lines; price lists included.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

#### GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

#### HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

• (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French, Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

source of

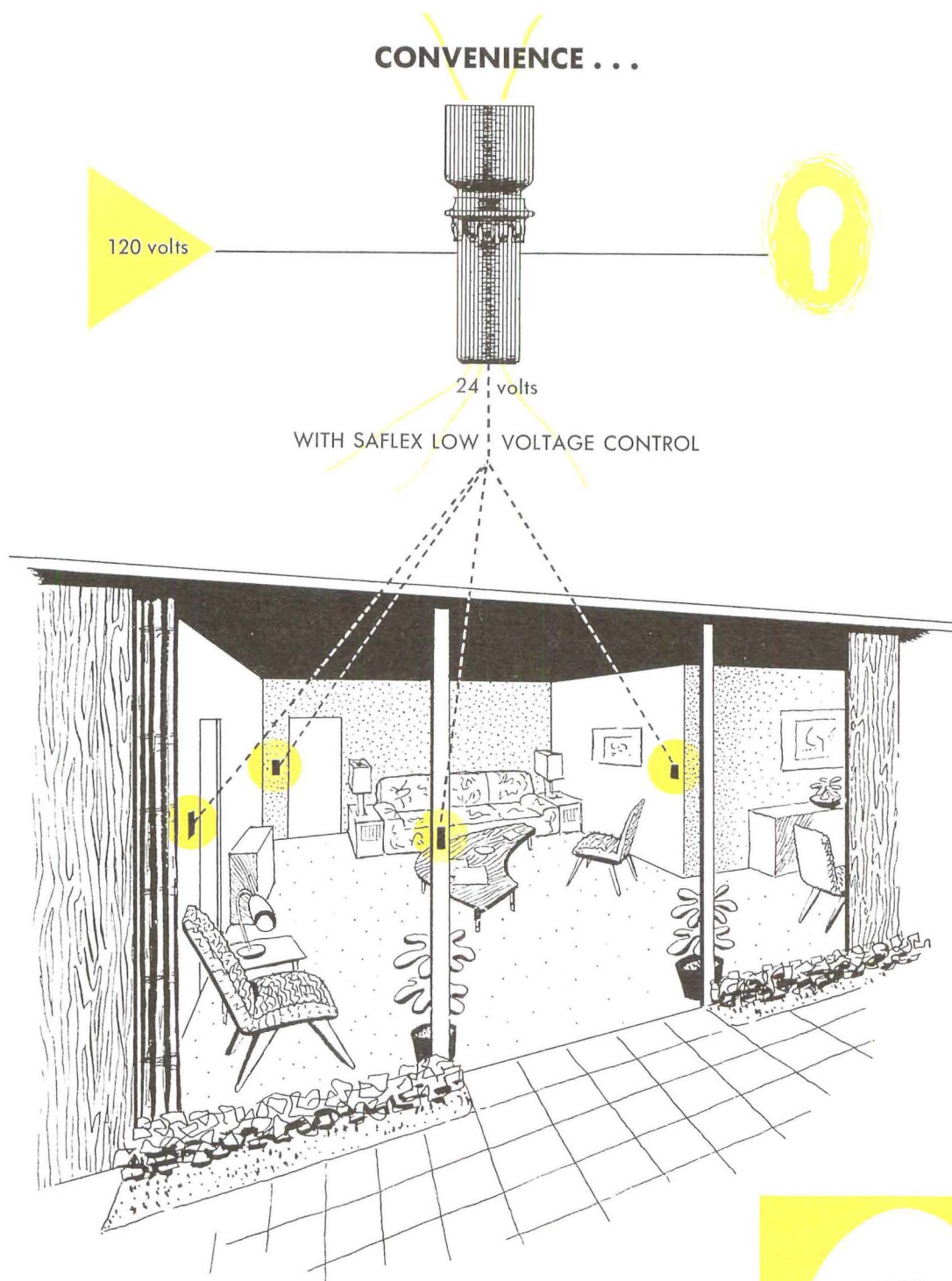
# Light



**General Lighting Company**

1527 Charlotte Street, New York 60, N. Y.





A light control point at every entrance to every room is step saving and dollar saving with Saflex Low Voltage Control.

The same system is easily adaptable to a master control system. Now homes in every price range can enjoy sufficient light control points with this new flexible low voltage system.

Prevent **L.S.G.** (Light Switch Groping) in your installations. Write for booklet describing Saflex Low Voltage Control.



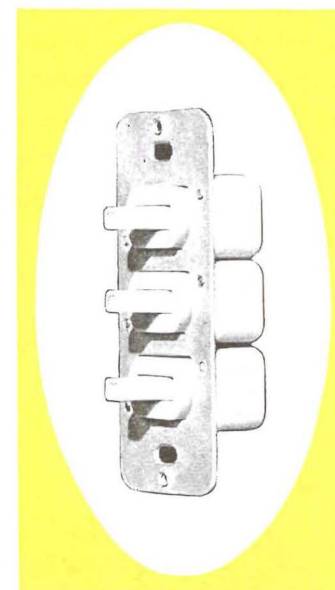
**SQUARE D COMPANY**

DETROIT

MILWAUKEE

LOS ANGELES

SQUARE D CANADA, LTD., TORONTO, ONTARIO • SQUARE D de MEXICO, S.A., MEXICO CITY, D.F.





# One thousand three hundred and eighty five *Electric* WATER HEATERS



*Stocker-Crenshaw Village in Baldwin Hills. This 1,209-unit residential development is installing 1,385 electric water heaters.*

**T**HAT'S how many electric water heaters are being installed in the Stocker-Crenshaw Village in Baldwin Hills.

Why would a project this size select electric water heaters exclusively?

One reason is the long life of electric water heaters. Stocker-Crenshaw Village is a long-term rental investment and the long life of electric water heaters makes them a low-cost investment over a period of years.

Another big reason for choosing electric water heaters exclusively is the fact that they can be installed anywhere — often making use of waste space. This is a big consideration with floor area costing \$8.50 to \$10.00 per square foot.

You too can cut building costs and increase your profits by installing electric water heaters. When you build — whether it is one unit or hundreds of units — it will pay you to look into the electric needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone MICHIGAN 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.

## *Electricity*

**SAFE • CLEAN • MODERN**

ARTS & ARCHITECTURE

• (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

• (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

### HEATING & AIR CONDITIONING

• (381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 1/2" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(509) The Firan Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece die-formed aluminum alloy reflector; well engineered, designed; worth investigation; uses convection flow of air.

(510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26 1/2" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

## FORMICA ♦ CORALITE INSTALLATIONS

Formica—the finest laminated plastic material—demands the finest craftsmanship for its proper installation. Wherever it is used, its durability is assured if it is properly installed.

Coralite plastic wall and ceiling panels afford enduring satisfaction. Correct installation is essential in assuring this satisfaction.

Leo Lipton craftsmen are experts. They guarantee your investment when either Formica or Coralite is specified in your plan.

also custom  
made leather  
nooks and  
tables.

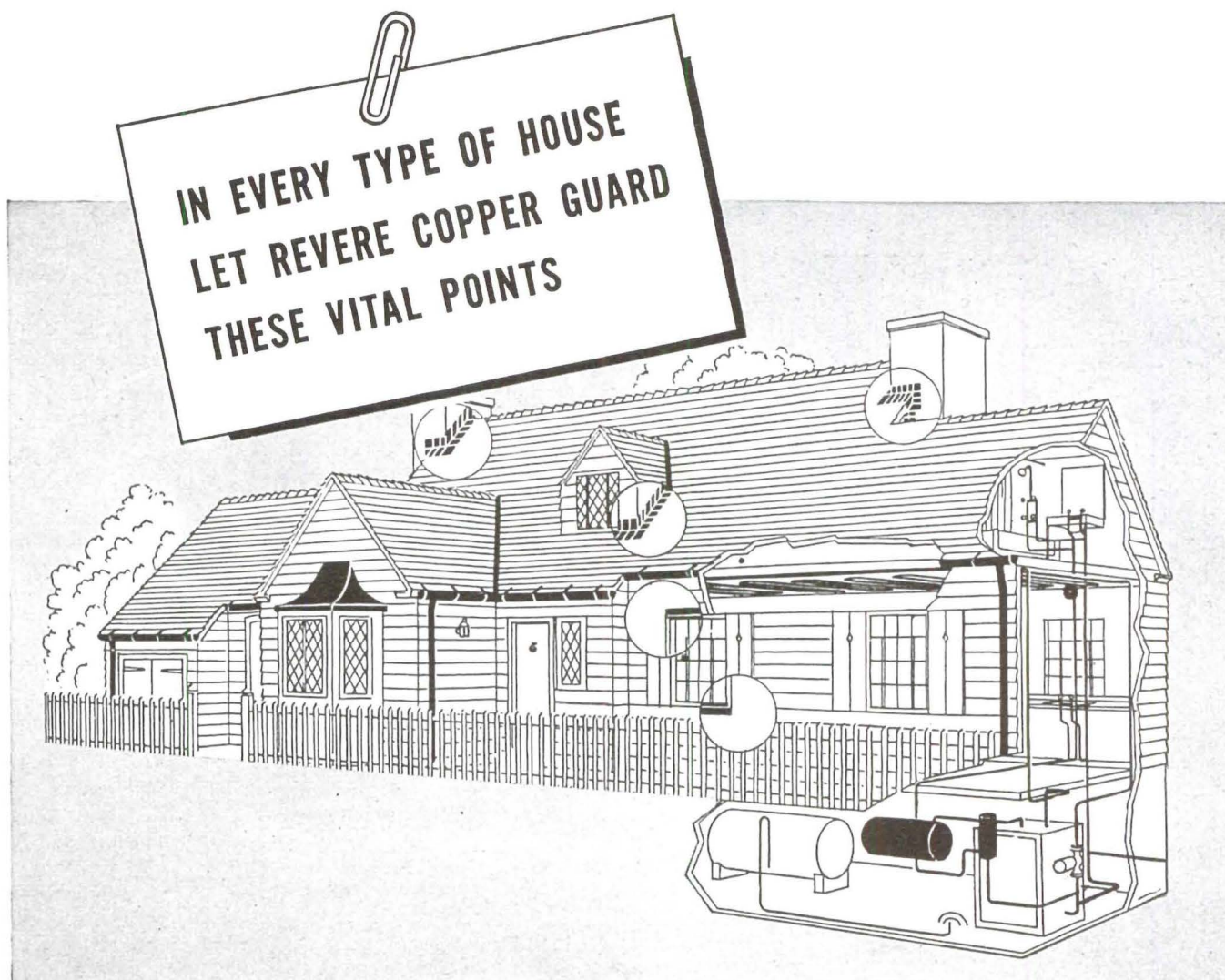
WE SPECIALIZE IN RESIDENTIAL INSTALLATIONS  
ESTIMATES CHEERFULLY GIVEN ON HOME AND COMMERCIAL JOBS

## LEO LIPTON

580 Greencraig Road  
Telephone

Los Angeles 24, Calif.  
Arizona 9-2079





**TROUBLE** always costs more than Revere Copper. That's why it pays to let Revere Copper guard those vital points where water will cause other materials to rust, rot or corrode.

**HEATING.** In radiant panel, steam or hot water heating systems, Revere Copper Water Tube insures a lifetime of trouble-free service. Its permanently smooth interior reduces frictional resistance to a minimum. And because it bends readily, and joints are made quickly with solder fittings, it is easier to install, too.

**WATER SUPPLY.** You insure a free flow of sparkling-clear water when you specify Revere Copper Water Tube for hot and cold water lines. Since interiors do not become clogged by corrosion, the lines can usually be a size smaller than would be required with rustable pipe.

**WASTE LINES.** Large sizes of Revere Copper Water Tube are now available for soil, waste and vent lines. Experience has proven that copper provides lifetime-resistance to the corrosion action of ordinary waste materials.

**FLASHING.** Every home, large or small, can now have the protection of copper flashing at all joints where leaks might occur. Consult Revere engineered specifications for every type of construction.

. . .

Other Revere products include: Red-Brass Pipe; Sheet Copper and Herculoy for tanks, ducts, pans and trays; Copper oil burner, heat control and capillary tubes . . . and, of course, Sheet Copper for roofing, flashing and other sheet metal construction. They are handled by leading distributors in all parts of the country.

. . .

## **REVERE**

### **COPPER AND BRASS INCORPORATED**

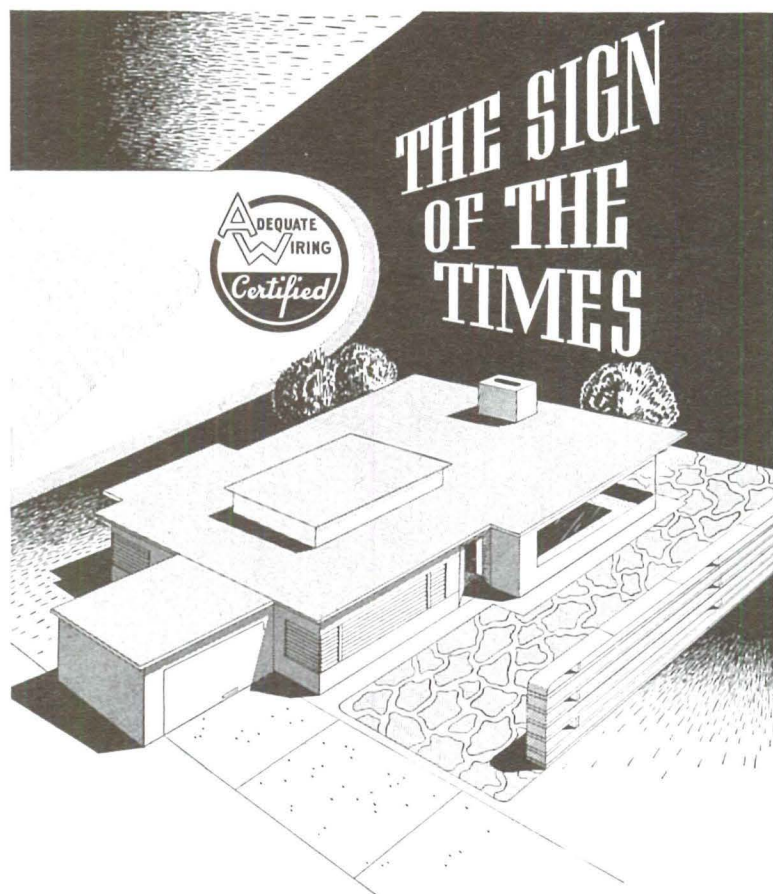
*Founded by Paul Revere in 1801*

230 Park Avenue, New York 17, New York

*Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.;  
New Bedford, Mass.; Rome, N. Y.*

*Sales Offices in Principal Cities, Distributors Everywhere.*





The Sign of the Times is the Certified Adequate Wiring emblem on new or remodeled homes.

It is tangible evidence of electrical adequacy, assuring your client that nothing has been overlooked in his wiring plans, and providing added value for loan or resale purposes . . . all factors which contribute toward the owner's satisfaction with the home you have designed.

The Adequate Wiring program offers you . . . without charge or obligation . . . a complete wiring layout service, to aid you in furnishing your clients with electrical plans and specifications. For detailed information, consult your local utility office or this Bureau.

## NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street

San Francisco 3

• (541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglass evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.

(333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.

(511) Surface Combustion Corporation: Twenty-six pages of specifications for Janitrol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

(490) H. A. Thrush & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.

(543) Utility Appliance Corporation: Brochure Utility evaporative air cooler;

cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.

• (544) Utility Appliance Corporation: Brochure Utility forced air furnace, gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.

• (545) Utility Appliance Corporation: Brochure Utility Wall-o-matic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

### INSULATION AND ROOFING

(546) Acoustical Materials Association: New brochures on sound absorption coefficients of architectural acoustical materials and theory and use of architectural acoustical materials; data-packed, well illustrated; undoubtedly best source of information; worth file space, study.

• (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.

• (18) Celotex Corporation: Folder roofing products, including information flat roofs; good specification chart for built-up roofs.

• (19) Celotex Corporation: Sound conditioning brochure Celotex products, featuring Acousti-Celotex, Muffletone, Acousteel, Q-T duct liner; construction details, application selector.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.

• (226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant;

Merit Specified  
for..CSHouse..#7

LITHOCHROME..COLOR  
HARDENER • LITHOCHROME  
COLORWAX • CABOT'S  
CREOSOTE SHINGLE STAIN

CEMENT COLORS AND HARDENERS  
**L. M. SCOFIELD COMPANY**  
2071..Laura Avenue • Huntington Park, California



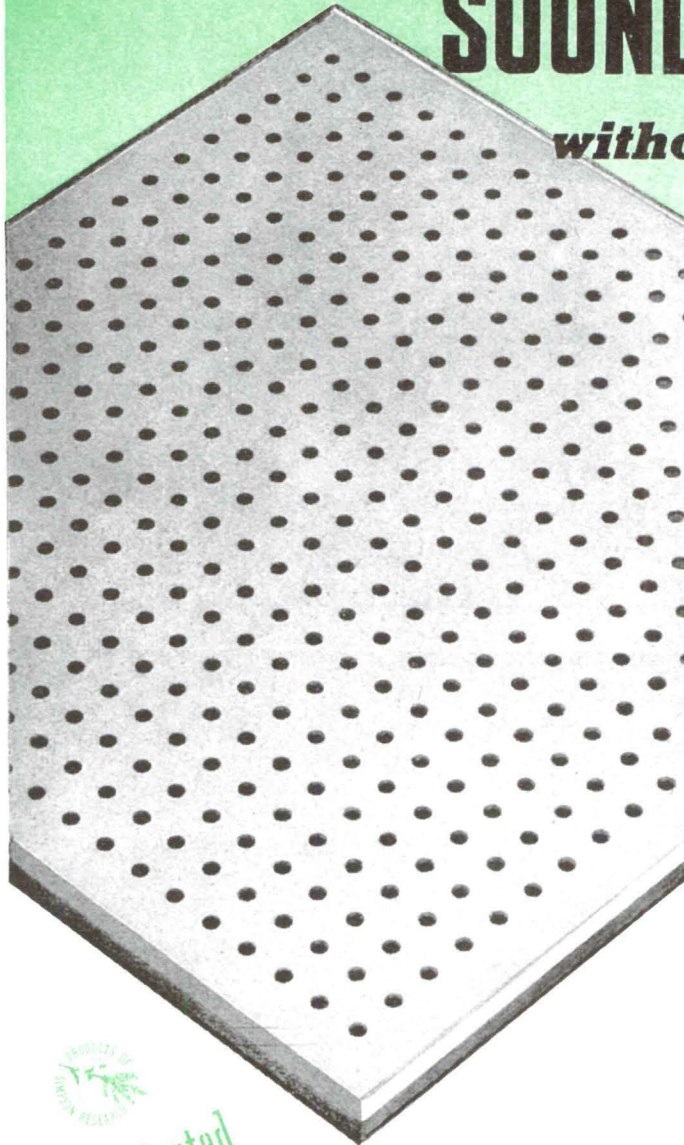
**Now! ... For the first time you can**

# SPECIFY **60%**

A MINIMUM OF

## SOUND ABSORPTION

**without increasing costs!**



● A material having a noise reduction coefficient of .60 is the minimum ceiling treatment necessary to quiet effectively, the average office, bank, restaurant, schoolroom, corridor or other rooms of normal dimensions. Experience with actual installations and the scientific analysis of hundreds of noise quieting problems both bear out this statement. Now, **for the first time**, this high sound absorption value is available in  $\frac{1}{2}$ " perforated material installed on a solid backing. Tests accepted by the Acoustical Materials Association show that the new Simpson Acoustical Tile has the highest noise reduction coefficients of all drilled fiber acoustical materials in the most widely used thicknesses and types of mountings. Of course, the  $\frac{1}{2}$ " Simpson Acoustical Tile costs less than thicker materials. You help reduce building costs and at the same time give your client an efficient job when you specify 60%.

**Simpson**  
QUALITY SINCE 1895

## ACOUSTICAL TILE

**With Exclusive HOLLOKORE  
Drilled Perforations**



WOODFIBER DIVISION, SIMPSON LOGGING CO., Shelton, Washington  
Sales Division SIMPSON INDUSTRIES, 1010 White Bldg., Seattle, Washington

**Discuss this New Acoustical Tile with your nearest Simpson Acoustical Contractor.**

**ACOUSTICS NORTHWEST**  
Builders Exchange Bldg.  
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Phone: Atwater 6443

**ANGELES INDUSTRIES**  
984 McGarry St.  
Los Angeles, Calif.  
Phone: Trinity 8121

**APPLICATION SERVICE CO.**  
420 Continental Oil Bldg.  
Denver 2, Colorado.  
Phone: Alpine 4662

**ASBESTOS PRODUCTS COMPANY**  
1780 Kettner Blvd., San Diego, Calif.  
Phone: Franklin 7665  
**M. H. BALDWIN**  
2804 East Hawthorne  
Tucson, Arizona. Phone: 2804-J  
**CONSOLIDATED ROOFING &  
SUPPLY CO.**  
520 S. 7th Ave.  
Phoenix, Arizona. Phone: 47888  
**CONTINENTAL LUMBER CO.**  
P. O. Box 2042  
Boise, Idaho. Phone: 450

**CRAIG & PULLEN**  
338 Ward St.  
Honolulu, T. H. Phone: 6107  
**CRAMER COMPANY**  
345 Vermont St.  
San Francisco, California  
Phone: Market 1-0411  
**CRAMER COMPANY**  
1933 Merced St.  
Fresno, Calif. Phone: 3-1131  
**DALE TILE CO.**  
1020 LaSalle Ave.  
Minneapolis 2, Minn. Phone: Br. 8831

**ELLIOTT BAY LUMBER COMPANY**  
600 W. Spokane St.  
Seattle, Wash. Elliott 8080  
**LUMBER DEALERS, INC.**  
423 N. 33rd  
Billings, Montana. Phone: 3911  
**MANSUR MATERIALS, INC.**  
E-210 Riverside Ave.  
Spokane, Wash. MAin 1249  
**UTAH PIONEER CORPORATION**  
333 W. 1st South  
Salt Lake City 14, Utah  
Phone: 4-1717



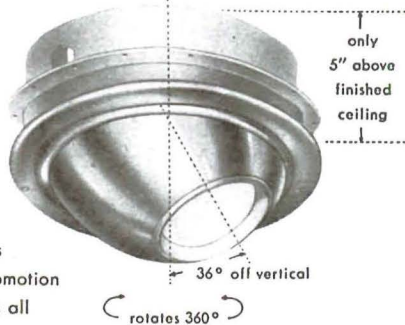
# "Century" Notes:

Published in the interests of better lighting

## Eye-Light

puts the accent where it belongs...

on your merchandise



All the excitement and drama which Century's decades of theatrical lighting skill have brought to Broadway stages is available to you...for the promotion of your own merchandise. It's all rolled up in Century's "Eye-Light."

Cat. #351, semi-recessed eyeball. \$36  
(150 watt reflector bulb)

## Century Lighting Inc.

419 West 55th Street, New York 626 N. Robertson Blvd., Los Angeles

non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

(226) Kimberly-Clark Corporation: Home insulation booklet, 12 pages, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general principles home insulation, including radiant heat loss, air stratification and drafts, variable exposures, coolness balance; many other informative features.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

### LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½";

makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.


(547) Day-Brite Lighting, Inc.: Bulletins 20-A and 20-B recessed troffers; all standard types listed with full technical data, including sketches, tables, installation data, foot-candle intensities charts; also includes information incandescent boxes for flush installation; well worth file space.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

(338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.


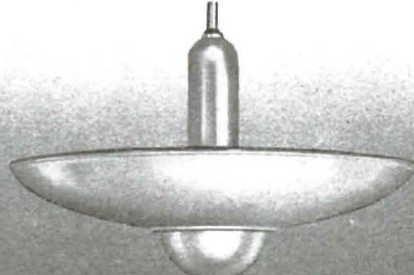
• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.



**IT PAYS TO USE**

## Planned Lighting!

NEW PORCELAIN ENAMEL TECHNIQUES NOW ENABLE SMOOT-HOLMAN TO PRODUCE A MORE  
RUGGED FINISH WITH HIGHER REFLECTIONS UP TO 92%. LOOK FOR THIS LABEL OF QUALITY:

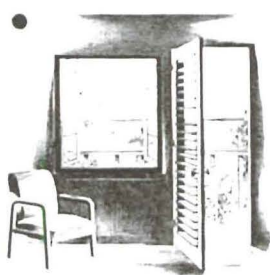




OFFICES IN PRINCIPAL WESTERN CITIES • BRANCH AND WAREHOUSE IN SAN FRANCISCO



*"more light"* VOLTAIRE

The great French humanist whose satirical writing ushered in the modern age might have designed a room such as this for his own use. He loved the open air, did his best work with the magnificence of the Maritime Alps spread out before him. This is a room for working and dreaming—for great music and good conversation—for laughter and companionship—an easy room to live with.



Full or half-panel jalousies in both interior and exterior doors provide a modern ventilation feature of neatness and efficiency.

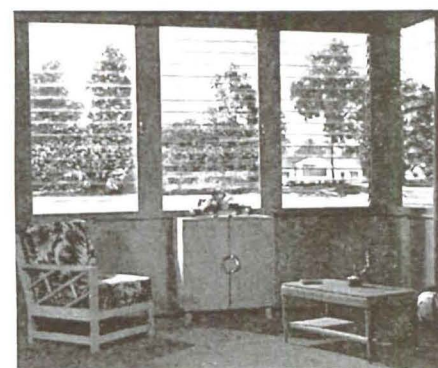
Rooms designed to take advantage of the moody splendor of the sky gain in beauty, adequate lighting (or proper shading) and in ventilation by the use of WIN-DOR—the complete and soundly engineered system of jalousie operation. Case study houses 8, 9, and 20 by Neutra, Eames, and Saarinen incorporate this bronze worm-gear operated hardware for the functional utility that these modernists demand of even their most picturesque designs.

The WIN-DOR system, complete except for the glass, wood, or aluminum slats, meets all the requirements—mechanical and decorative—for doors, windows, and walls. The unit is jamb weatherstripped (thoroughly weathertight), and arranged for operation through simple inside screening.

## INTEGRAL JALOUSIE HARDWARE

★  
For details  
see Sweet's, file 18F1  
or AEC Catalog  
file (1948).

Write for attractive  
brochure to:



Half jalousies over typical wainscoted outside porch make a delightful enclosure.

# Win-Dor

THE CASEMENT HARDWARE CO.

402 N. WOOD ST., CHICAGO 22, ILL.

CHAS. I. YATES  
7 Front Street  
San Francisco 11, Calif.

W. H. STEELE CO.  
443 S. San Pedro  
Los Angeles 13, Calif.


C. A. KING CO.  
2323 Second Avenue  
Seattle 1, Wash.



**general  
purpose  
projectors**



**cobra, no. 9110:**  
Dusk gray, eggshell,  
or brushed aluminum.



**versile, no. 4400:**  
Uni-Versen swivel. Dusk  
gray or brushed aluminum.

contemporary lighting  
**kurt versen company**  
englewood, new jersey  
chicago — san francisco

(462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.

(500) Lighting, Inc.: Series folders, brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spotlighting, flush lighting; profusely illustrated; provides full technical data, prices.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available.

• (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hang-

ing, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting, for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

#### MISCELLANEOUS

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

(555) Advance Development Company: Information regarding 102 contemporary homes designed by Gregory Ain and built in greater Los Angeles area; F.H.A. approved; preview June 26.

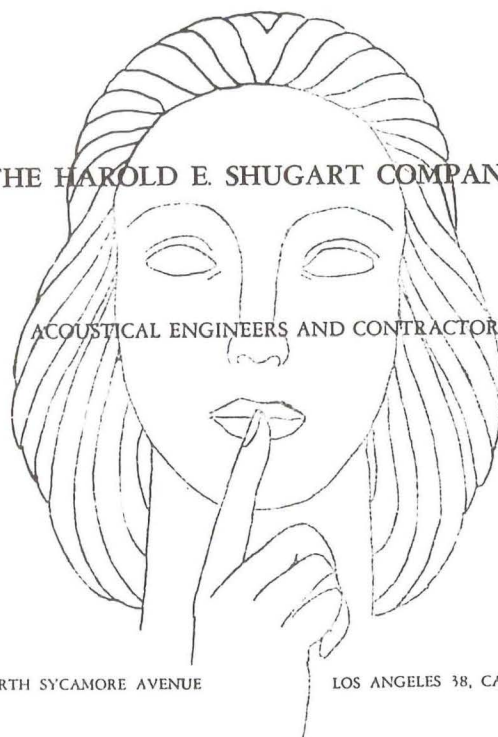
• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

Wherever people meet, play, rest and live sound conditioning with Acousti-Celotex provides good hearing conditions and freedom from excessive noise . . . that is why Acousti-  

 Celotex was merit specified for all ceilings in Arts & Architecture's CSHouse Number 7, designed by Thornton M. Abell, A.I.A. . . . is the best known and widely used material employed in sound conditioning.

THE HAROLD E. SHUGART COMPANY, INC.

ACOUSTICAL ENGINEERS AND CONTRACTORS



911 NORTH SYCAMORE AVENUE

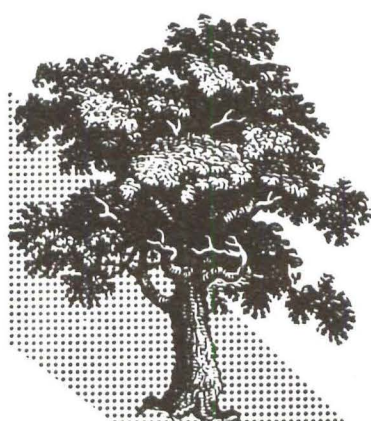
LOS ANGELES 38, CALIFORNIA

Hollywood 8261



*the acorn*

*is a piker...*



This photograph shows the long, tough cane fibres which, when Ferox\*-treated against dry rot and termites, form the base for many Celotex building products.

\* REG. U. S. PAT. OFF.

When it comes to sprouting things big, the acorn is a piker alongside the *node* from which sugar cane grows. For the acorn only fathers an oak . . . but the sugar cane *node*, through production of tough cane fibre, has sired three of the greatest advances in building history—

- 1 building insulation**—From cane fibre in 1921 came Celotex cane fibre board . . . combining low thermal conductivity with great structural strength. For the first time, architects could reduce more economically the flow of heat and cold in all types of buildings, with a single, mass-produced, low-cost structural material. *Today, because of Celotex pioneering, heat-leaking buildings are obsolete.*
- 2 sound conditioning**—In 1924 came another great advance from cane fibre—Acousti-Celotex perforated cane fibre tile . . . combining high sound absorption with paintability. At last architects had a practical way to build *quiet* into offices, schools, and hospitals . . . to control noise in factories . . . and to correct acoustics in churches and auditoriums. *Today, because of Acousti-Celotex, noise in business and industry is on its way out.*
- 3 single-wall construction**—More recently the trend toward single-wall construction in residences and industrial buildings has been accelerated by the development of Cemesto . . . a fire-and-moisture-resistant asbestos cement wall unit with a cane fibre core. Cemesto, one integrated material, replaces the 8 to 10 separate layers used in building ordinary residential walls and permits the erection of industrial buildings with light-weight economical "curtain" walls, partitions and roof decks.

**more to come**—You'll notice one thing in common about these three contributions of cane fibre to building progress—each is a multi-function material. This illustrates the continuing objective of engineering research at Celotex . . . to give you *better building products—at lower cost.*

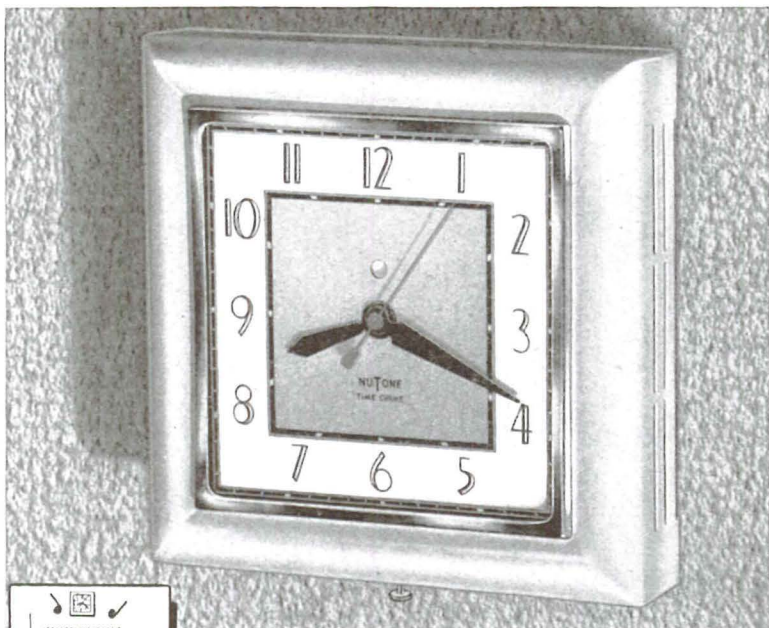
THE CELOTEX CORPORATION, CHICAGO 3, ILLINOIS

# CELOTEX

REG. U. S. PAT. OFF.

BUILDING BOARD . . . INSULATING SHEATHING AND LATH . . . CELO-ROK ANCHOR LATH AND PLASTER  
CEMESTO . . . CELO-ROK WALLBOARD . . . INTERIOR FINISH BOARDS . . . TRIPLE-SEALED SHINGLES . . . FLEXCELL





**NUTONE DOOR CHIME and Electric Clock (Telechron Movement)**  
—in one! \$14.95, plus tax.



### Homes sell more quickly with this combination DOOR CHIME and CLOCK!

Two necessary appliances in one! Combination NUTONE 2-Door Chime and big, nine-inch, self-starting electric clock in a single "package." Easily installed. A "plus" value that will help sell the home! Chime sounds two rich notes for front door, one for rear. Clock has Telechron movement. Dial is chrome trimmed—cover is white enamel. For wiring and installation details, write or phone: NUTONE Inc., 919 E. 31st St., Los Angeles 11; or Terminal Sales Bldg., Seattle 1.

**NUTONE**  
TRADE MARK  
DOOR CHIMES

MERIT SPECIFIED IN ALL CS HOUSES

#### MOTION PICTURE EQUIPMENT

• (512) Bell & Howell Company: Brochures, information Filmosound projectors for use in homes, schools, churches, industry; gives full technical regarding equipment, installations, use, operation; practical, interesting, sensible.

#### PAINTS, SURFACE TREATMENTS

(463) Amercoat Division, American Pipe & Construction Company: Information new Amercoat vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; completely covers subject of paint; one of best prepared specification books available; belongs in all files.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, anti-sweat protection, "Perma-Dri," may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.

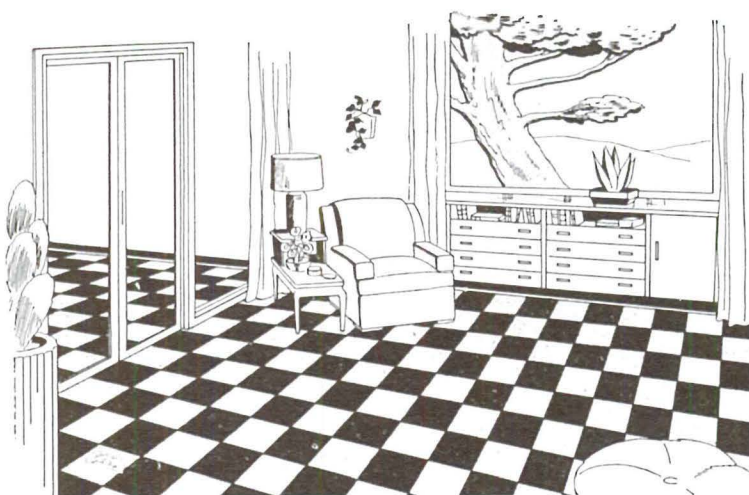
(465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

#### PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

## Permanent Floor Beauty at Moderate Cost! New, Beautiful **CALIFORNIA** Brand **RUBBER TILE**

*Never Before a Rubber Tile  
with all these features!*



- Available in a modern array of plain and pastel shades with entirely new marbleized effects!
- New deep gloss! Colors stay bright indefinitely!
- Quiet and resilient underfoot! Comfortable to walk on! Non-slip!
- Rugged construction! Withstands the hardest kind of wear! Easy to clean . . . simple to maintain!
- Water-Proof . . . Rot-Proof . . . Vermin-Proof!
- Economical! Fast, trouble-free tile to lay! First cost is last cost!

The western manufacturer assures immediate delivery. For further information about California Brand Rubber Tile, contact the nearest P.C.A. office listed below.

**SAN FRANCISCO**  
400 Alabama Street  
Klondike 2-1616

**OAKLAND**  
2400 Peralta Street  
Glencourt 1-0177

**FRESNO**  
2150 G Street  
Ph. 3-5168 or 414 P Street  
Ph. 4-3065

**SACRAMENTO**  
16th & A Streets  
Ph. 3-6586

**STOCKTON**  
1020 E. Main Street  
Ph. 8-8643

**SAN JOSE**  
790 Stockton Avenue  
Ballard 8670



# Pacific Coast Aggregates, Inc.



"Tell me **MORE** about this  
New Blonde **KORINA**"



One eyeful of Korina tells you why architects and their clients demand "more."

If *you* haven't feasted your eyes on this honey blonde newcomer to the line of Weldwood Hardwood Plywoods, hang on to your hat:

Here's coloring and a figure that rival *Prima Vera*; a figure that shows stripe and more than a hint of cross fire. Only Korina is cleaner, sounder, with flitches that run wider.

And, speaking of *figures*, Korina more than rivals *Prima Vera* in price — it's *about one third less*. Yet, remember, Korina offers all the popular Weldwood Plywood advantages that alert, style-conscious clients know about and appreciate.

Korina's natural color is a lovely, light shade similar to *Prima Vera*. Finish it with White Firzite and you have the highly popular "bleached" effect. Add stain and you have a panel that closely resembles hard-to-get comb-

grain Oak or Walnut. Korina is a versatile wood that takes a variety of finishes — and takes them all beautifully.

Ample stocks of Korina Weldwood are on hand in lumber yards everywhere. With *your* approval Korina will soon be going into modern interiors, the finest homes, the smartest shops.

**BRING YOURSELF UP TO DATE ON KORINA**  
Fill, clip and mail this coupon:



**UNITED STATES PLYWOOD CORPORATION**

55 West 44th St., New York 18, N. Y.

Gentlemen: I want to know *more* about your interesting new Weldwood Hardwood . . . KORINA.

Name

Address

City  State

**WELDWOOD Plywood**

Weldwood Plywood and Mengel Flush Doors are products of  
**UNITED STATES PLYWOOD CORPORATION** **THE MENGEL COMPANY**  
New York 18, N. Y. Louisville 1, Ky.

Distributing units in Baltimore, Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, Fresno, High Point, Los Angeles, Milwaukee, Newark, New York, Oakland, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle. Also U. S.-Mengel Plywoods, Inc. distributing units in Atlanta, Dallas, Jacksonville, Louisville, New Orleans, Houston, St. Louis, Tampa. In Canada: United States Plywood of Canada, Limited, Toronto. Send inquiries to nearest point.

Weldwood\* Hardwood Plywood  
Weldwood Moldings  
Douglas Fir Weldwood  
Mengel Flush Doors  
Douglas Fir Doors  
Overhead Garage Doors  
Molded Plywood  
Armorply\* (metal-faced plywood)

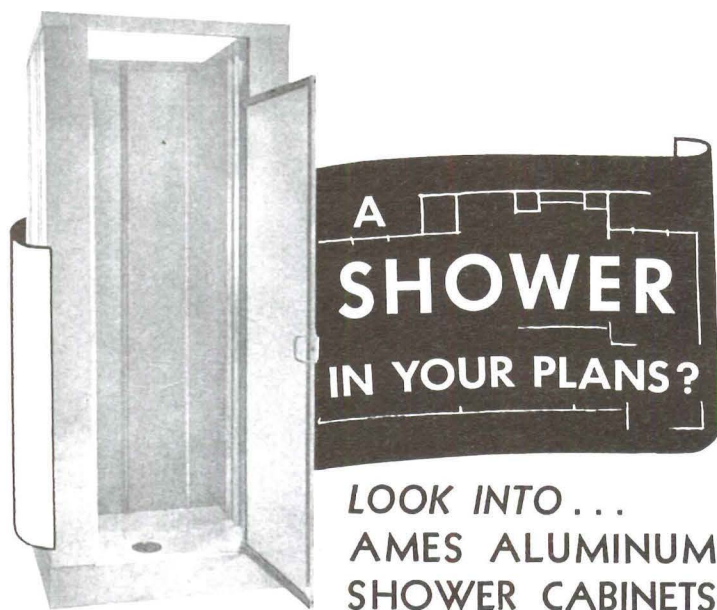
Tekwood\* (paper-faced plywood)  
Flexmetl  
Weldwood Glue\* and other adhesives  
Weldtex\* (striated plywood)  
Decorative Micarta\*  
Flexwood\*  
Flexglass\*  
Firzite\* \*Reg. U. S. Pat. Off.



**Plastics and Wood  
Welded for Good**

Weldwood Plywood is made in both Interior and Exterior types, the former bonded with extended urea resins and other approved bonding agents; the latter with phenol formaldehyde synthetic resin.





Complete your plans for a modern bathroom with an Ames Aluminum Shower Cabinet, combining the luxury of smart design with utility and real durability. The Ames Aluminum construction provides strength, lightness in weight, resistance to corrosion and outstanding beauty. The five formed sections, including a heavy gage skid-proofed receptor, are easy to install, completely leakproof.

For new homes and remodeled installations specify Ames, the highest quality shower cabinet in the medium price range.

Write today for descriptive literature, specifications, price and names of local dealers.

**W. R. AMES COMPANY** 150 Hooper St. • San Francisco 7

HORIZONTAL SLIDING  
STEEL DOORS AND  
WINDOW UNITS

**STEELBILT, INC.**

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Los Angeles 31, California

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Specializing in Custom Made  
**CONTEMPORARY  
LIGHTING FIXTURES**

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**HOLLYWOOD  
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Hollywood 1464  
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LOS ANGELES

modern  
SHOWER  
design

**the PERFIX co.**  
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SOUTH GATE, CALIF.  
PHONE LOgan 5-5381

STAINLESS  
STEEL  
SHOWER  
RECEPTOR

Easy to clean, attractive in appearance and in harmony with any color scheme or style of architecture. Five sizes available . . . one piece construction . . . no seams, crevices or possibility of leaks. Truly a modern fixture, easy and inexpensive to install and built to last a lifetime.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shades; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(42) Kawneer Company: Announcement Zourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Orginials: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.

• (514) Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.

(349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

#### ROOFING

(21) Red Cedar Shingle Bureau—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

#### SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; comes with aluminum frame in all sizes for quick installation; good product.

(549) American Structural Products Company: New brochure Insulux Glass Block showing use in schools, hospitals, plants; shows typical installations daylight schools, hospitals, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

(505) Carroll Products Company: Folder new cordless, tapeless venetian blind that fits into window

frame: all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats  $4\frac{1}{2}$ " x  $\frac{5}{8}$ ", glass slats  $4\frac{1}{2}$ " x  $7/32$ " to  $\frac{1}{4}$ "; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including casement, sliding, pivot, store front windows; good source technical information.

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special sizes; contemporary design.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.



(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, muntins; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CS-House Number 1.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10<sup>5</sup>/<sub>8</sub>" x 2' 2<sup>1</sup>/<sub>2</sub>" to 5' 7<sup>3</sup>/<sub>8</sub>" x 7' 5<sup>1</sup>/<sub>4</sub>"; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for shutters; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and Dictator combination screen and storm doors.

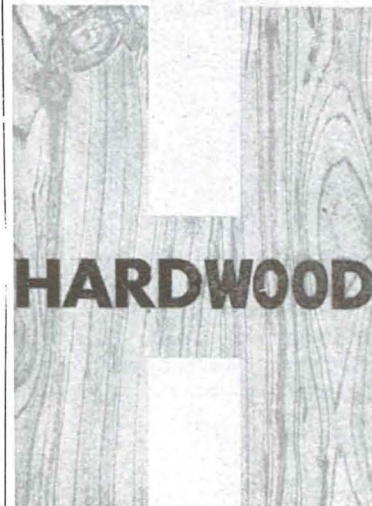
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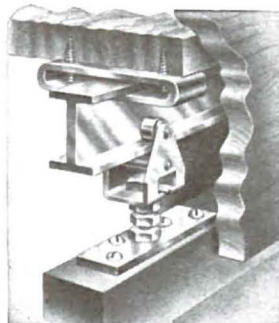




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• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust leakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plug-in" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

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(525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine mouldings.

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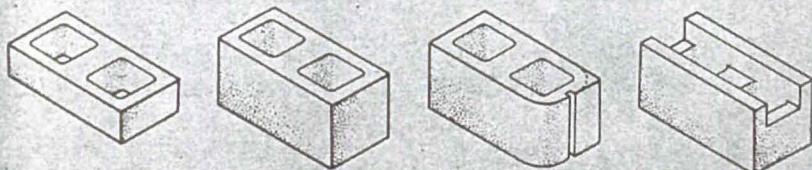
• (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wall-boards, rock wool, roofing, hard boards and Cimento.

(552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, finishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wall-boards; good source of supply.

(479) Permanente Cement Company: Booklet on "Cement Types and Uses"

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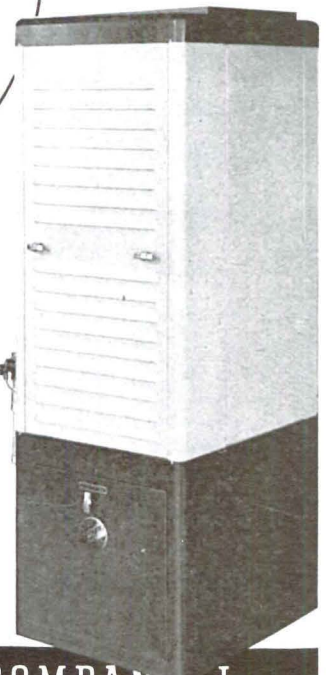


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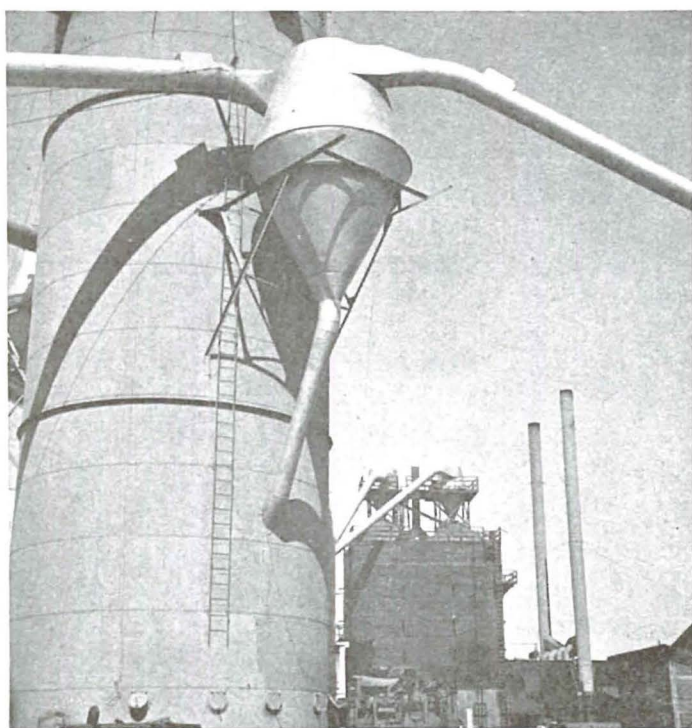
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## MUSIC

continued from page 20

courage to fail because one can do no less. The composition of elements that makes for genius may be to some extent chemically identified; these cannot provide the surplus that is genius. Gases have burned on the surface of the earth since its beginning without being controlled to use for heat and power. Time and circumstance provide inalienable opportunities for genius.

Now the discussion is removed from the material to the transcendental. W J Turner, who lies on the surface of an argument like a fat man in a pond, alternately floating and then thrashing about with arms and legs, has raised some question whether Mozart's failure to rise to the finale of the *Quintet in G minor*, as Beethoven rose to the finales of the *B flat* and *C sharp minor Quartets* and the *Ninth Symphony*, proves an incapacity in him for the sublime. One may ask: what else is the finale of the *Jupiter Symphony*? Yet this symphony is certainly no affirmation of man's hope. I have already, in another place, pointed out that the *D major Quintet* and its finale are the true conclusion of the *G minor*. One's evaluation of the relative sublimity of Mozart's *D major* or Beethoven's *C sharp minor* can be little more than one's relative evaluation of each composer's creative potentialities. If Beethoven went further, Mozart went far in the same direction at a younger age and first. Without Mozart to push off from, could Beethoven, in Mozart's circumstances, have gone as far as Mozart did? The entire argument drops to a fatuous consideration of material conditions. What is more important is to sharpen one's own skill to recognize, not only the currently fashionable music of eminence, but the enduring qualities of genius that are its inimitable surplus.

One thinks of the raging Beethoven of the accepted portrait, the face of the insistent finales, of the *Credo* motif reiterating a positive violence of belief—furiously dogmatic for a Deist; and there is something weary that will not consort with honest passion in so much assertiveness. The finale of the *Fifth Symphony*, knocking together to a stop like a train of freight cars, may be excused by saying that so much headlong energy must provoke so much resistance; but the finale of the *Seventh* becomes less forceful, noisier, so that one is hard put to it to remember that this is the movement to which Wagner danced. Even the three-movement finale of the *C sharp minor Quartet* seems to me with each renewed hearing less needful to the sufficiency of his purpose. The surplus of Beethoven is not this frowning energy of table-pounding. One must distinguish surplus from excess. A similar energy without excess is in the finale of Mozart's *D major Quintet*, in the *Gigue* of Schoenberg's *Dance Suite*, or the *Gigue* of Bach's *Sixth English Suite*. Beethoven's surplus is rather the directness that so alters the hammering motif of Mozart's *C minor Sonata*, mysterious and complex, to more positive and uncomplicated use in the finale of his own first piano sonata: surplus rather than excess. Beethoven enlarged and simplified the structures of an art that is in Mozart most complex. Mozart's forms will not, like Beethoven's or Haydn's, submit to useful analysis. The relation between Mozart and Beethoven is that of the spiderweb to the suspension bridge, of the *Little Gigue* to the *Hammerklavier Fugue*.

The world, the cosmos of Beethoven and Mozart, is circumstantial, having to do with man and biographical experience, though broad and sublimated, beyond which only occasionally they may pass; but in this further range of surplus they are more sharply differentiated, for there Beethoven is serene and, beyond assertiveness and its tragedy, joyfully assured, where Mozart is ultimately, of his own knowledge, damned and lost. We have a measure in religious philosophy for Beethoven's faith, undogmatic and per-

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sonal as it is. We have no measure but that of damned souls, of his own Don Giovanni, for Mozart's freedom. The child who in his first trials, at the age of seven and eight, could equal and surpass his mature friend Christian Bach's most superb models by the surplus of freedom within form in his own first sonatas, could never win a woman's love or make plain, unadmiring friends. What is given easily to most of us he could not have, as no other has had what he was given. The final statement of Mozart's genius is a profound unrest, the disturbance underlying mastered form that is its heart-breaking beauty. The surplus of his genius begins at that boundary which Haydn, mourning for him, could not pass.

Beethoven's assurance may be discerned in the close of many movements which in effect do not stop but cease at the right note. His serenity amidst the prevailing disquiet of his later life may be realized in the hanging balance of the **Waldstein Sonata**; the gentle improvisatory opening, like that later added to the luminous midnight of the **Hammerklavier Adagio**, and the immense repeat of the **Appassionata**; in the transitions to the finales of the **Emperor** and **Violin Concertos**, the **Ninth Symphony** and the **Hammerklavier**; in the **Dankesang**; in the fugue and the broadly flung plucked percussive counterpoints of the **C sharp minor Quartet**; in the poise of movements and in the **Arietta** of the **C minor Sonata, opus III**; and in the closing **Minuet** of the **Diabelli Variations**. His blustering shout convinces less than his most quiet voice, as the little calm second subject clinches the revelation of power in the **Hammerklavier Fugue**.

The location of those passages in Mozart's music which might convince a doubtful listener of the accuracy of this extreme antithesis would be difficult to indicate. Where Beethoven's positive convictions are laid in like deliberate thought, the negatives, the inhibitions of Mozart remain in almost every instance unconscious, undemonstrative, undeliberate. He would be as witty, friendly, and successful as Haydn—and since his death he has been in fact more so—, as positive and unequivocal as Beethoven—and his music has indeed for over a hundred years been generally avoided as too nearly of the blueprint—; but in the path of recognition stood all the surplus of his creative life. It is easy to characterize a man's work by saying he was a great lecher but more difficult to define the effect of a fear of sexual impotence. Neither Beethoven nor Mozart was deeply troubled by sexual aberration—Mozart merely wrote his father that the time had come when he felt that it would be wise to take a wife—; but a similar effect upon their inmost creative effort was caused by their relationship to morals. Moral indulgence was Beethoven's venery: the aristocracy who respected Haydn, who preferred to get along without Mozart, went tiptoe from Beethoven's presence. Only towards his nephew did Beethoven's moral authority become petty and ridiculous. His moral authority was patriarchal: all men were his children; though some might criticise, whatever he would do was right. In this guise his presence glowers above us today, like a Moses of the arts, sharing the pedestal of Michelangelo. Though such an artist ranges like a continent across the curve of the globe, his coasts are delimited, his presence ethically defined.

Mozart is like the water free and restless within the forms shaped by the land. Like Shakespeare he has no moral boundaries. He tried to live within the world imposed on him, but it was not his life. Only gradually did there come over him the realization that, although he was not as other men are, he could not be like other men. We are deceived and charmed by the prodigious child and pass over the abysses of his youthful correspondence, as he himself so constantly flung out his iridescent creation over blackness. Defeat and disappointment companioned his easy triumphs almost from the first of his life, adding to his self-awareness as to his collection of watches, while leaving him ever less an independent citizen of the world. He could not explain this; he could not explain why everything he touched except music became melancholy and formless. He was compelled to live out the utmost of his life in music, as no other artist ever was. Only in recent years have listeners begun to understand and share the intimacy of his mind. The surplus of his genius must be secretly experienced; it cannot be reasoned out or pointed out or argued. The tragedy of his art surpasses tragic art, because he was not outside and objective but its very substance, to be its victim his reward.

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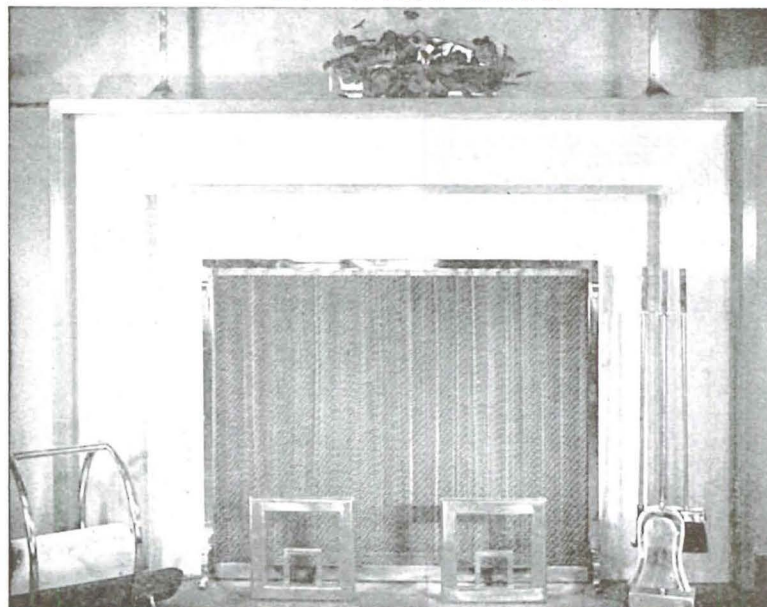
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Panels, Hardwood Panels, Plastic Plaster Board Plastic Glass	Formica Rohm & Haas	Formica	Formica	California Panel Formica	Formica	Formica	Formica	Formica
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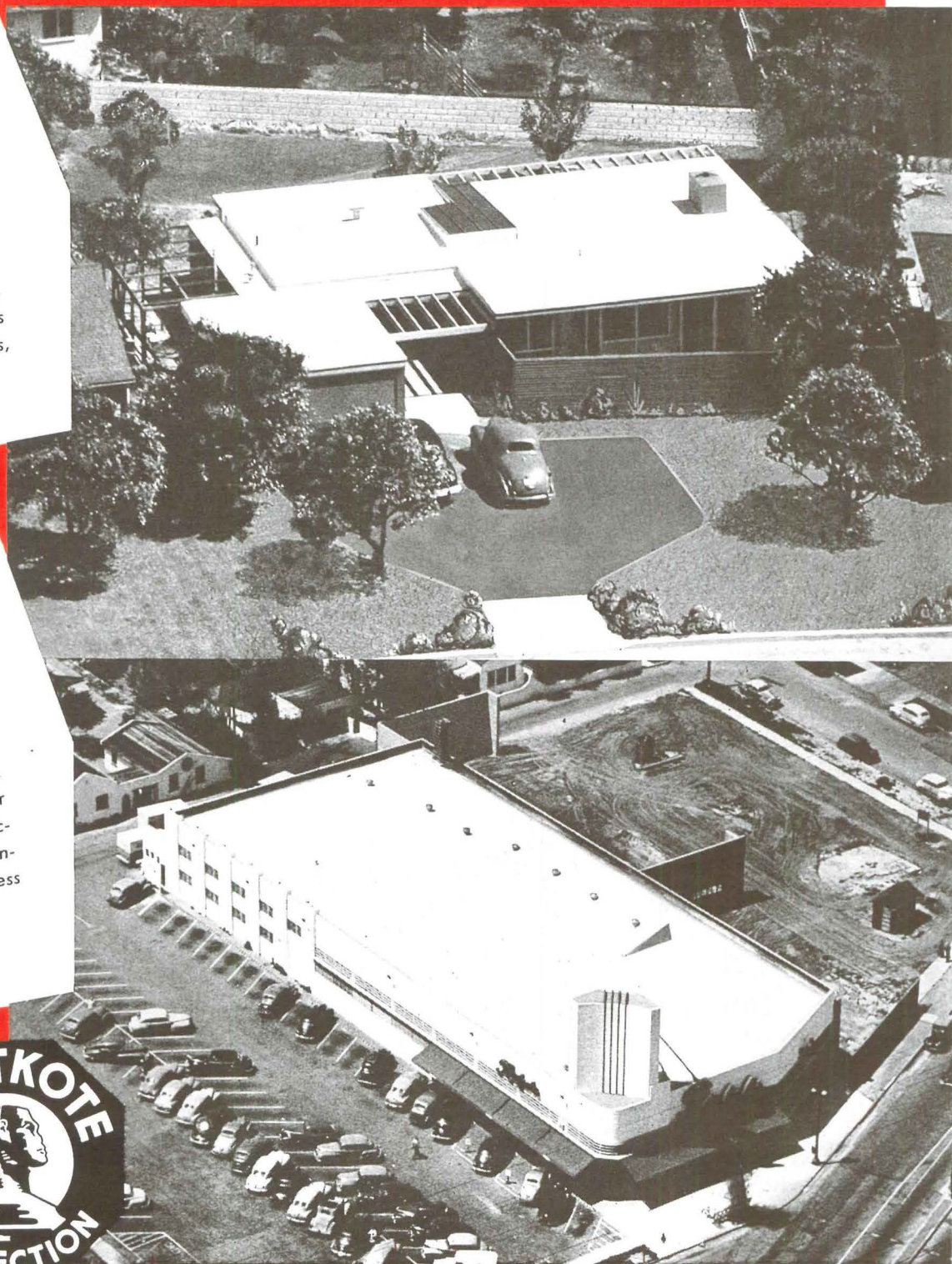
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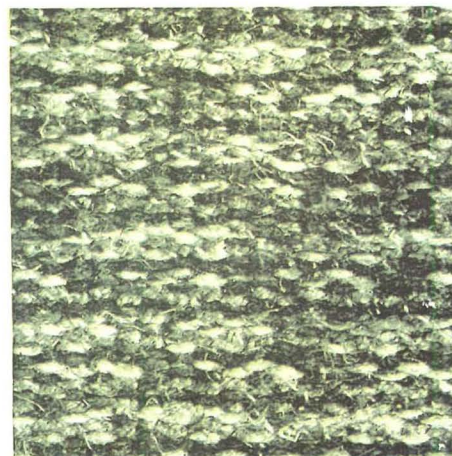
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